

THE JEWISH CULTURE MUSEUM IN PRAGUE

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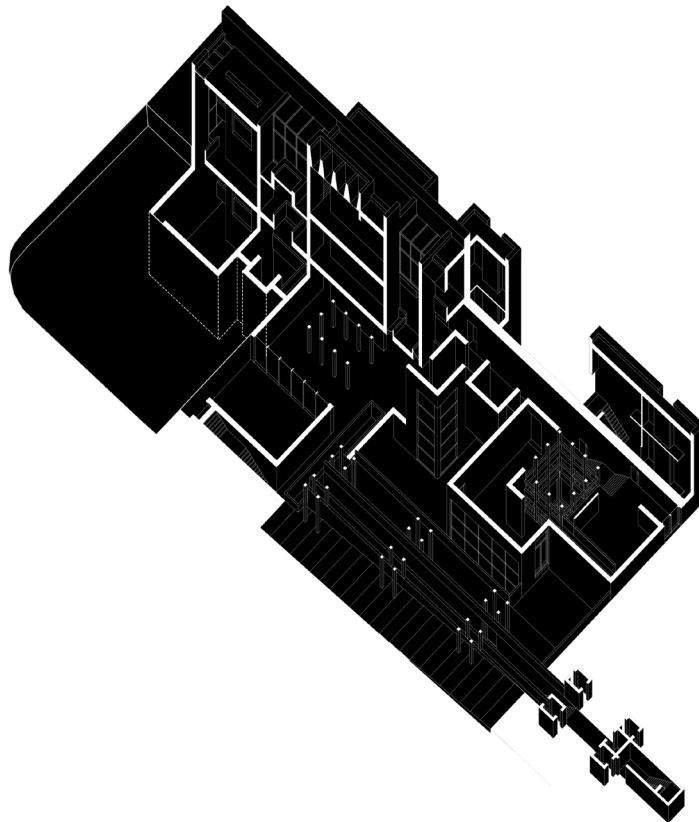
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Thesis:

The Jewish Culture Museum in Prague

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POLITECNICO
MILANO 1863

SCUOLA DI ARCHITETTURA URBANISTICA
INGEGNERIA DELLE COSTRUZIONI

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Abstract

Paper's theme regards the outcome of the main analysis and research carried out during the process of the whole work. The research identifies and analyzes the main characteristics that made the possibility to make the design proposal.

The topic was to examine and analyze the possibilities of implementation of an architectural design proposal in a very contradicted site area, that was the Old Town of Prague, the ancient Jewish Ghetto called Josefov with the cemetery and the synagogues.

The contradicted cultural difference existed in the heart of Prague which makes the context complicated, but on the other hand interesting and intriguing for the analysis and research.

The project was done by series of analysis and investigation of cartographic, iconographic and bibliography sources, which make it possible to analyze and define the urban evolution and history of the city, main characteristics of the urban composition of the Old Town of Prague and identify the context for the proposal.

The research paper divided into five main parts: First, it shows the urban evolution of the city of Prague in order to have a deep understanding of the transformations on a big scale and how different periods of the city shape nowadays Prague.

The second part goes in a deep research analysis of Jewish culture of Prague. Particularly, it analyzes the history of different Ghettos, their emergence and in-

fluence. Main context is the Old Town of Prague, and Josefov Jewish quarter.

The third part is dedicated to the micro-urban level of the city, as the main focus is the urban transformation of the Old Town. It was necessary in order to understand the main urban elements that are part of the existing situation of the context and how they changed over time. In this chapter all the figures done by us through the deep research on the historical maps.

The fourth part is the brief analysis of the concepts we adopted in Architecture and urban context.

Last part is the design proposal that was based on the research that we have done. In this chapter the materials of the project will be shown.

Keywords: Architectural Composition; Urban morphology; Architecture Design; Urban design; Prague Old Town; Jewish Culture

Introduction

The project is located in the Old Town of Prague (Josefov Ghetto), which is a contradicted and complex site as the overlap between Jewish and local culture exists. This site saw many urban transformations including the demolition of the old Jewish Ghetto, that make many questionable places for an architectural and urban discourse.

The proposal deals with an understanding of the urban structure about whole Prague and old town, as well as the history of the urban transformation and Jewish Ghetto. In this way, design makes sense from both urban level and architecture level.

The project is located at three sites on the Vltava riverbank which starts from the Check Bridge to Klášterní zahrada near Convent of St. Agnes. Current urban fabric is based on the demolition of the Old Jewish Ghetto and creating a new urban pattern. These changes result in discontinuities and incompleteness of important riverbank, therefore, our proposal tries to make up for this.

The project is divided into three riverbank spaces:

The first site is in the intersection of the Vltava River and Check Bridge. From the first site, the place is ordinary, however, it deals with the intersection of two different urban patterns one from the old times and another one with the result of new urban development. Our proposed design of this site is a Temporary Exhibition Museum. The museum is composed of two main elements including the long landscape corridor connected with exhibition halls by an underground gallery and

exhibition halls connected by a main axis aisle.

The second site is located on the west side of the Convent of St. Agnes, separated from the convent wall, which is our main part. Proposal not only needs to deal with riverbank, but also needs to deal with the relationship with the convent. Our proposed design of this site is a Multifunction Museum including permanent exhibition halls, memorial hall, library, auditorium and media presentation rooms. The idea of the proposal for this site is to follow the same concept and design principles, with a long landscaped corridor on the river bank, a memorial basement under the corridor and connected to other functional underground spaces. The design as a whole can still be seen as connecting the various function volumes by the main axis aisle.

The third site is Klášterní zahrada, it is connected with the second site using the landscape corridor. It is an open air cultural theater, responding to the original terrain and reinforcing the frame elements same with all sites.

01

URBAN EVOLUTION OF PRAGUE CITY

- 1.1 Emergence and beginning of settlements until 1235
- 1.2 Mediaeval metropolis 1235-1400
- 1.3 Renaissance and Baroque 1400-1815
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01 Urban Evolution of Prague City

1.1 Emergence and beginning of settlements until 1235

Prague is located in the center of the Czech basin, surrounded by mountain ranges. The main reason for its location was a set of fords with an advantageous central position on the Vltava River, which draws the south-northern axis of Bohemia. In addition, the Vltava river flows through deep valleys with steep slopes, so in old times it was difficult to cross.

From early Iron age, appeared large settlement at the north of Prague castle, in the basin that today forms Bubeneč, with developed crafts, metal processing and trade links. From the Bronze age, the tribe called Boji named the country Boiohem and probably also supplied the names of the main rivers-Vltava, Labe and Ohře. One of the most important oppidum called Závist after a later settlement was on the southern part of what was then Prague.

Empire of the German Markomans, whose king was Marobud, built somewhere in Bohemia a town whose remnants were not found yet. From 5th to 6th century, it is a significant turn in the history of Prague. Because the dates associated with the arrivals of first Slavs to the region and later 7th-8th century they established trading centres: Butovice, Sárka, Hostivice, Zámek. At 870, it was marked as the foundation of Prague castle, that made possible of controlling the territory. The first Romanesque buildings were made in the castle. Establishment of Vyšehrad on the opposite side of the river in 9th century, 4km far from the Prague castle, made a cornerstone of the regulation of the size of the town's development

in the next 1000 years.¹

At the 10th century Jewish settlement was established at the ford across Vltava river. 1041 the Romanesque reconstruction of Vyšehrad was made. Later at 12 century the consolidation was made of settlements around the Old Town marketplace including present streets Karlova, Kaprova, Husova and Celná. Beginning of 13th century the Jewish Ghetto and cemetery was made.

1.2 Mediaeval metropolis 1235-1400

From the beginning of 1235 the system of fortification is improved. The lesser Town as now known as Mala Strana on the left side of the river Vltava was found. The ramparts of Mala Strana were connected with the Stone Bridge to the Prague Castle. The town was located with many older settlements, therefore new market place was made with the center St. Nicolas Church(1283) in the center. In the 14th century the construction of the town hall of the Old Town began. The absence of development of Prague city as a medieval town was marked by the construction of the New Town of Prague by the king of Bohemia and Holy Roman Emperor Charles IV.

The huge amount of building activities were done due to the intention of making Prague as a permanent seat for Holy Roman Empire. The new town covering 360ha has three large marketplaces: Hay

1 Prague: The Architecture guide, Chris van Uffelen, Markus Golser: edited by Markus Sebastian Braun, Braun Publishing, 2013



1.1 J.Kozel and M. Peterle from Annaberck



1.2 Floden Moldau, 1663. map of Prague

market; Horse market; Cattle market, which covers more than 8ha and one of the biggest in whole Europe. Charles IV reconstructed Prague castle and made new buildings, including St. Vitus Cathedral. Due to the flood the old bridge washed out, and the new one was constructed by Peter Parler. The new fortifications were done at 1360 and it doubled the size of the city. Prague become more than eight square kilometers. Charles ordered to cover the outer perimeter with vines which were brought from France. On that time only Rome and Constantinople were covering larger area than Prague.

1.3 Renaissance and Baroque 1400-1815

Gothic dominated the artistic scene in the Bohemian Kingdom from the second third of the 13th century to the beginning of 16th century. Its strength is such that it can still be felt throughout the entire 16th c. and Gothic motives appear in the works of Renaissance and baroque architects until the 18th c. The same is true of Prague as a whole whose Gothic disposition, thanks to the generosity of nature and location, are enough for the needs of the town's building development throughout the entire Renaissance, baroque and Classicist periods, particularly until the beginning of the 19th c.²

² Prague: An Architectural Guide Radomíra Sedláková, Mark E. Smith Antique Collectors Club Limited, 1997, p 33

1493 - The windows of the Late Gothic Vladislav Hall are the first manifestation of Renaissance although the Hall is built in Gothic style. The Renaissance royal garden north of Prague Castle was laid out. It is the sole expanded mediaeval district of the town containing Queen Anne's summerhouse and the Ball Room.

Turn of the 16th and 17 c. - Under the rule of Emperor Rudolph II, Prague once again became the center of the Holy Roman Empire. At that time the Renaissance reached its apex in Prague with the construction of a number of palaces and gardens for the aristocracy, houses for burghers, town gates, town halls and other structures. In spite of all these building activities Prague retained its original Gothic character and scale.

1620 - Defeat of the rising of the Czech, mainly non-Catholic, Estates against the emperor resulted in economic exhaustion along with the start of a process of ruthless re-Catholicization, departure from the country of a considerable part of the population and the permanent removal of the ruling court to Vienna. Prague thus became a provincial town of the Habsburg monarchy for the next 300 years.

1630 - The depopulation of the city and the enormous confiscation of property made it possible to enlarge the cityscape scale thanks to the construction of large building complexes. These include, primarily, cloisters (Klementinum), churches (St. Nicholas), as well as palaces of the aristocracy (Wallenstein 1623, Cernin 1669).

Turn of 17th and 18th c. - Following the decline of the economy and power after the 30 Years' war, the city recovered and embarked on a period of baroque construction and reconstruction. Dozens of palaces of the aristocracy with gardens, churches and cloisters, the houses of burghers and other structures together with new domes and towers changed Prague's image to such an extent that one can speak of its "barokization"³.

18th c. - New ramparts and bastions are built around the Lesser Town and New Town of Prague from Poiti to Vysehrad. New gardens were laid out at Letná, Troja and on Petiiny.

1760-81 - City avenues such as Na Piiokopé and Národní were built which altogether created the first Prague boulevards.

1784 - The four Prague towns – Old Town, Lesser Town, Hradcany and New Town – were merged administratively into the single "imperial and royal capital of Prague" as a result of the reforms of Emperor Joseph II. Simultaneously, many church institutions and their buildings were reconstructed or put to use as military barracks, hospitals and administrative headquarters. Centralization of the administration of the Habsburg monarchy reinforces the position of Prague as a provincial center.

1.4 19th century Prague 1815-1918

³ Prague baroque architecture, Milan Pavlik, Vladimír Uher, Pepin Press, Amsterdam, 1998

The Kingdom of Bohemia in the Habsburg monarchy at that time was its most developed part and Prague continues to remain the natural center. Industry began to develop, in which first textile production dominated, but was soon replaced by mechanical engineering, which has remained the most important Prague industrial branch.

1817 - The first industrial suburb of Prague, Karlín, built behind Poflti gateway, was followed by Smichov, Holešovice and Bubny.

First half of 19th c. - Demolition and reconstruction of the Old Town, building up the city's infrastructure: city sewerage system (1816), the first Prague gas works (1845).

1833-43 – Construction of the first Vltava embankment (called Smetanovo today) and other city boulevards.

1840-78 - Construction of five new bridges across the Vltava.

1845-70 - Building a railway line south to Vienna, north to Dresden and Berlin, and to eastern and western Europe. Construction of the first Prague railway stations (Center- Prague, West- Smichov, Main Station - Franz Joseph Station, Northwest - Tésnov).



1.3 Pinasuv plan Prahy around 1700



1.4 Map of Prague before the demolition of Josefov ghetto 1893 - 1913

1848-50 - The ramparts of the Old Jewish Town were torn down and it became the fifth Prague district. administration of the Habsburg monarchy reinforces the position of Prague as a provincial center.

1849-81 - Seven new wards were merged.

1874-76 - City walls were torn down.

1893-96 - The Jewish Town were torn down and Paizska Avenue and Only the town hall, the old Jewish cemetery and the most important synago-

gues were left of the original ghetto.

End of 19th c. – National Theatre, National Museum and other Czech and German national and Land institutions were constructed chiefly in neo-Renaissance style.

1885 - The first water works at Podoll erected.

1891 - Horse-drawn city street cars were electrified.

1891 - The Fair Grounds, where large-scale exhi-

bitions and trade fairs took place, were built as an expression of economic and cultural prosperity.

1900 - New main railway station was built.

End of 19th c. - Prague began to become an agglomeration which by the end of the century was continued together with suburbs surrounding the historical core and it now has more than half a million residents.

1901-10 - The Vltava was regulated, the right side embankment was built along the Old and New Towns ending at Vysehrad tunnel. The Legion and Svatopluk Cech Bridges were constructed, a harbor was built in Holešovice, the sewerage gutter was modernized, as were the city's sewerage plants and water mains. More communities were merged including Vysehrad (1883), Holešovice (1884), Liben (1901).

1879 -1907 - Vinohrady, Žižkov, Košík, Liben, Nusle, Vysočany, Vrsovice, Smichov, Bubeneč, Karlín and Běchov were given the statute of independent towns of the Prague suburbs.

1.5 The capital of CSR 1918-1948

1918 - Prague became the capital of the newly created Czechoslovak Republic.

1919 – Prague Castle was declared the seat of the President. Many palaces were turned into administrative offices of the young republic or the residences of diplomatic representatives of foreign countries.

1922 – In the new conditions the former resistance of the suburbs to being merged with the city abated. With the merger of 37 communities a Greater Prague was established on the territory of 174 square kilometres with over 670,000 inhabitants. A state regulatory commission was formed to examine the question of drawing up an overall, urban concept of the city's future development and its special interest territory - now including 71 neighboring communities - with a view to the level of more construction.

1929 - A directive plan was adopted⁴.

The Twenties - Emergence of new housing settlements in Bubeneč and mainly in Dejvice where architect Antonín Engel applied the urbanist principles of his teacher Otto Wagner. The outskirts of new agglomerations, garden towns were built: Ořešovice, Spoilov. Barrandov and Hanspaulka with model family houses at Baba (1927-33).

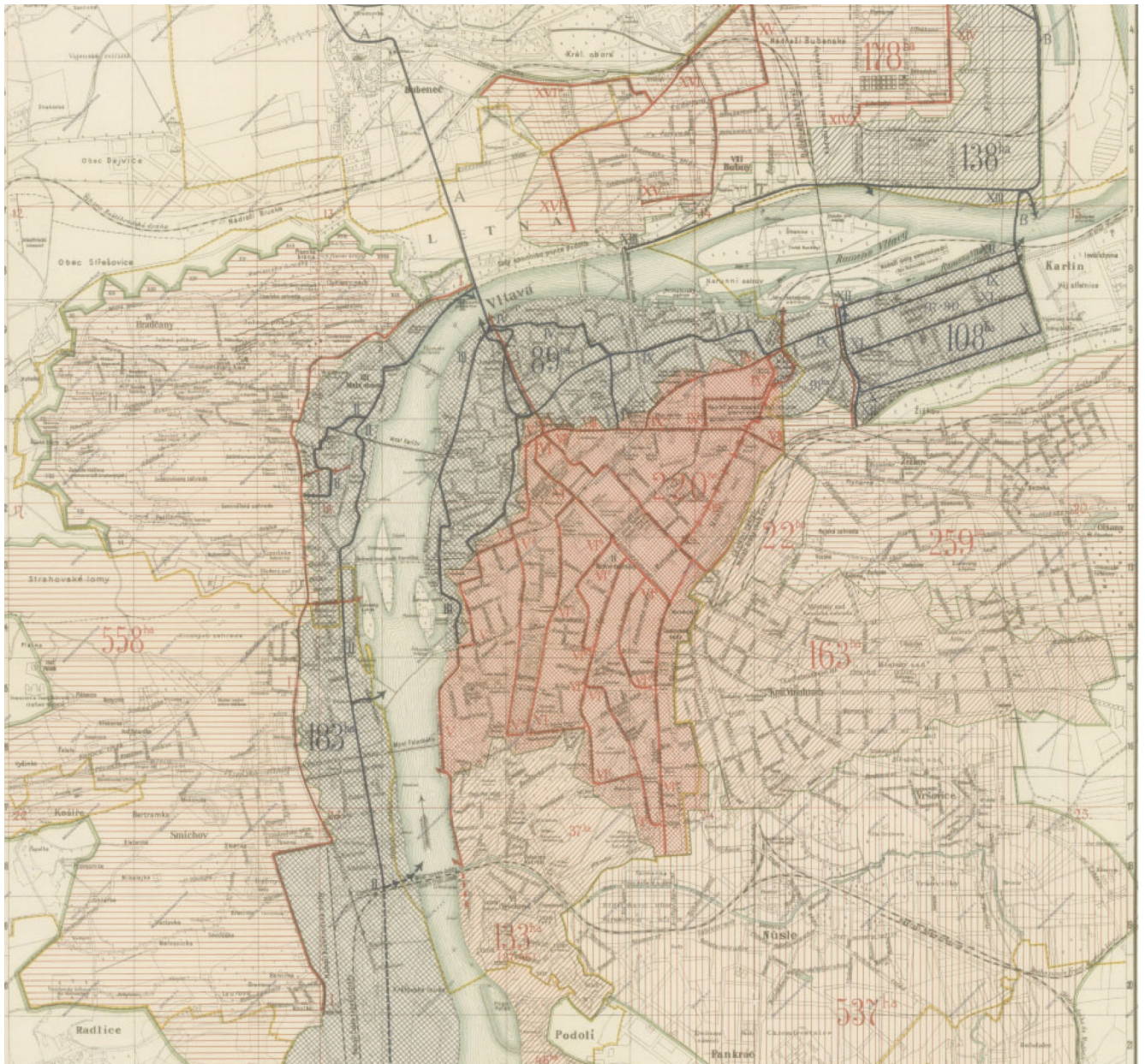
The Thirties - Appearance of more ensembles of small flats were built mainly through city financing: Běchov, Pankrác. Krc, Strašnice, Michle.

1933 - Construction of I. P. Pavlov Bridge. As a result of the economic crisis and worsening international situation the planned underground was not realized, nor were other big communication and civil engineering

⁴ Prague: 20th century Architecture, Wien Springer, 1999



1.5 Pinasuv plan Prahy around 1700



1.6 1890-1900 Prague transformations in the Old Town

ering projects.

1940-45 - Construction halted as a result of the war. Prague's historical core, however, escaped from military destruction. Two air raids and the liberation struggle in the last days of the war caused only local damage.

1945 - Revival of Czechoslovakia and a resurgence of construction. The beginnings of large housing estates construction, such as Solidarita (1946).

1.6 Metropolis Prague 1948-1995

1948 - The communist government, which basically influenced the entire further political, social, economic and cultural development, was installed. Emphasis was now put on the quantity of extensive construction and industrialization of building technology through intense prefabrication. The investor of almost all construction was the state, or state-run institutions.

1949-53 – Construction of Letna tunnel.

The Fifties - Under the influence of Soviet architecture, a short period – from the viewpoint of the city's image -was that of “socialist “.

1957-90 – Construction of 33 new housing estates mainly on the city outskirts which went on in several different phases: in the Fifties smaller estates for up to 15,000 were built (Petiiny, Antala StaSka), in the Sixties these were larger sites for approximately 40,000 residents (Malesice, Spofilov) and, final-

ly, in the Seventies and Eighties panel-built towns for 100,000 and more inhabitants-Northern Town - Bohnice, Dablice and Prosek; Southern Town consisting of new areas the city acquired at first through the merger of 21 and later of 30 communities, enlarging the size of Prague in 1960 to not quite 300 square kilometres. In 1974 approximately an additional 200 sq.m. were added. Besides these housing estates several pretentiously- conceived structures were completed. A number of them, however, affected the city more in a negative manner.

1962-68 - Construction of a new airport in Ruzyně.

1967-73 - Nusle Bridge was built.

1967 - Work began on the Prague Metro (Underground). Basic communication system of highways crisscrossed the city.

It's difficult to say when first Jews reached Bohemia and when did they settle in Prague. However, the sixteen-century Czech chronicle Václav Hájek from Libocean proposed the story referred for the year 995, according to those Jews were supporting Christians in their war against pagans. As a reward, they were allowed to settle down in the Little Quarter of Prague, below the Convent of Virgin Mary under Chain. According to the same source around seven hundred Jews moved to Prague in 1067 and settled on Ujezd Lane, promising to city authorities to pay heavy taxes. Half of them were allowed to cross to the other bank of the river Vltava, close to the Church of the Holy Spirit and occupied the territory between present-day Dusni and Vezenska Streets

and a large area around Old-New Synagogue⁵.

1.7 Prague city evolution through the Military survey maps⁶

Ist Military Survey

1764-1768 and 1780-1783 (rectification), scale 1:28 800

As the base of this survey the Müller's maps (transformed to the larger scale 1: 28 800) were used. Officers of the Military Topographic Service were riding through the country on horseback and mapped it using the "a la vue" method, which means that they simply observed the terrain and anticipated the distances. An officer was able to map the area of 350 square km per summer. The survey was not based on any net of precisely defined triangular points due to the financial and time limits of the work. This was the reason why there was not possible to complete the map of whole Austrian Monarchy from the individual sheets, also the lesser preciseness of the survey results of this factor.

The great attention was paid to the communications (classified according to the trafficability - e.g.

the so-called imperial roads), rivers, streams and artificial gullies, land use (arable fields, hayfields, pastures etc.) and various types of buildings - churches, mills etc, all of which being significant for military purposes. Thanks to the different colors representing the individual landscape components (the maps were colored manually) they are easy to distinguish.

Together with the maps also military-topographical descriptions of the area were recorded, containing some information which were not the parts of the maps, such as width and depth of rivers, characters of roads and trails, settlement maintenance etc. The material collected during the survey consists of 19 manuscripts for Czechia alone. On the right side of each sheet you can find the list of settlements and columns prepared for filling the number of inhabitants, usable horses etc. On some sheets these columns are blanked, but the information can be found in the military-topographical descriptions mentioned above.

The importance of the Ist Military Survey lies not only in its preciousness (comparing to the previous surveys in Czech Lands), scale and detailed military-topographical descriptions, but also in period of its origin. It gives us the opportunity to view the area just before the beginning of the industrial revolution, in the period of the full bloom of cultural baroque landscape and its highest diversity.

IInd Military Survey

1836-1852, scale 1: 28 800

Contrary to the Ist Military Survey the IInd one was

5 The architecture of new Prague, Rostislav Svacha; translated by Alexandra Buchler; photographs by Jan Maly; forwarded by Kenneth Frampton; essay by Eric Dluhosh, Cambridge, Mass, MIT Press, 1995

6 See the article of Historical Military Mapping of the Czech Lands- Cartographic analysis by Ruzena Zimova, Jaroslav Pestak, Bohuslav Veverka

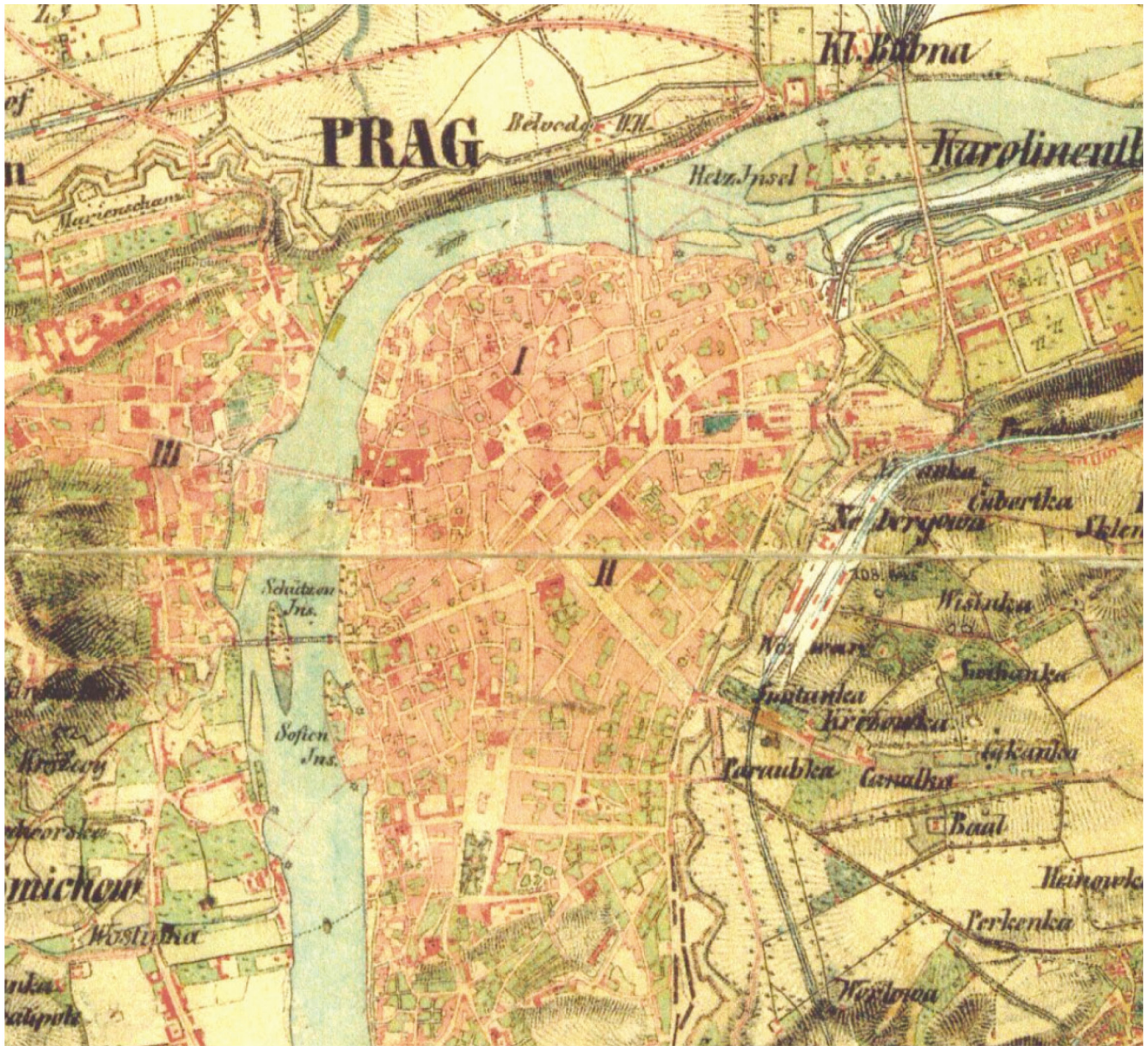
based on triangular net and also on the cadastral maps of Stabile Cadaster in the scale of 1: 2 880, therefore its precision is much higher.

Beside the larger scale maps (1: 28 800) also the so-called general (1: 288 000) and special (1: 144000) maps were produced.

The contents of the sheets are in fact identical with the previous work, with an addition of triangular point's altitudes, but the recorded situation is very different. The IInd Military Survey was carried on at the time when the industrial revolution was in progress and intensive forms of agriculture were being employed widely. The area of arable fields had increased of about 50% in 100 years and the forests of our country reached the lowest area in its history.



1.7 Ilt Military Survey
1764-1768 and 1780-1783 (rectification)



1.8 IInd Military Survey
1836-1852, scale 1:28 800

02

HISTORY OF GHETTO AND THE JEWISH APPROACH TOWARDS ARCHITECTURE

- 2.1 Medieval Period
- 2.2 Baroque Period
- 2.3 Neo-Classicism
- 2.4 Jewish Ghetto
- 2.5 Shtetl
- 2.6 The Jewish Approach to Architectural Forms
- 2.7 Is there any Jewish Architecture?

02 History of Ghetto and the Jewish approach Towards Architecture

2.1 Medieval Period

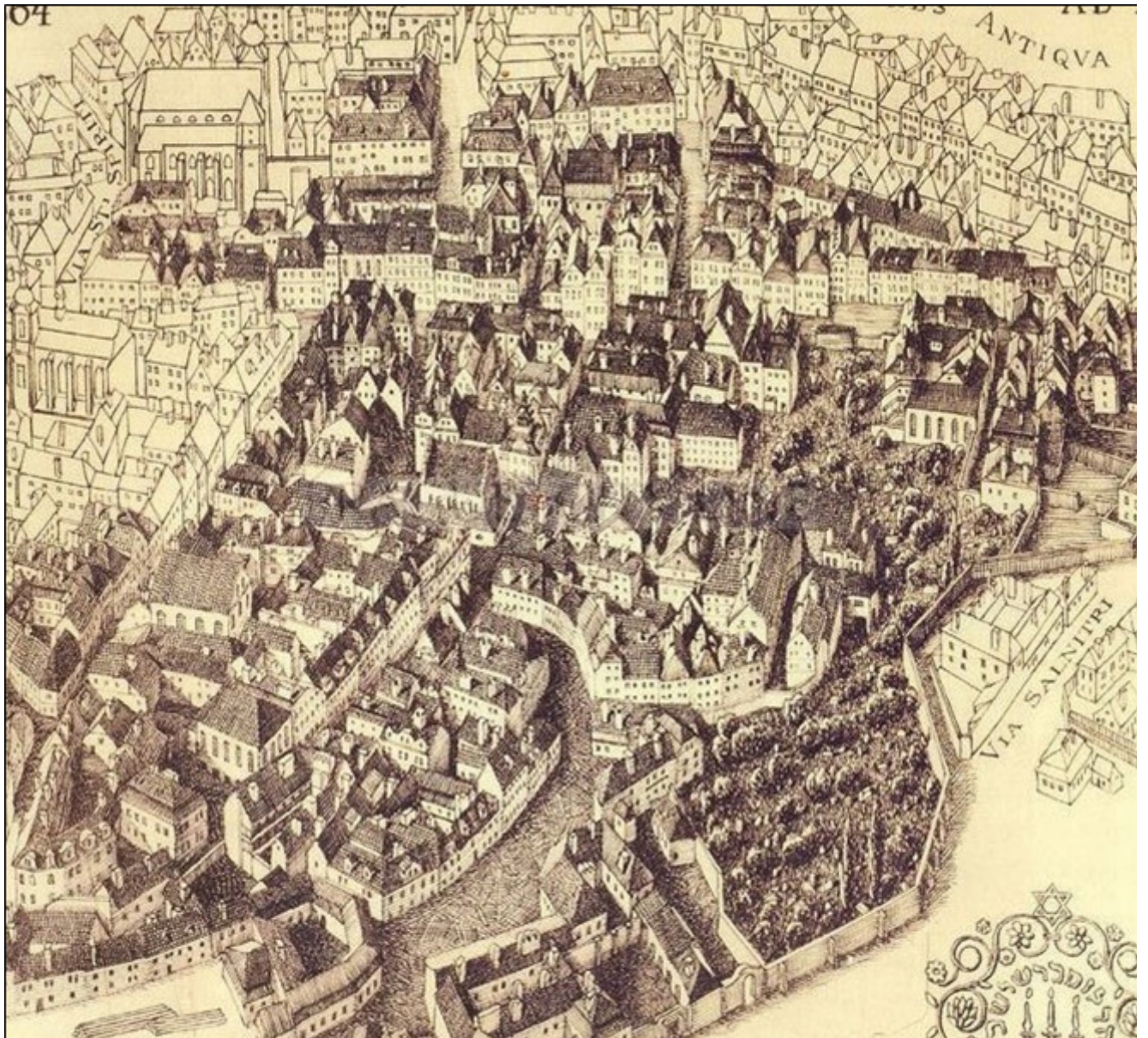
The information about early Jewish settlement and their housing in Prague around that time is fragmented. However, in *Základy starého místopisu pražského* (1437 - 1620), that provides materials for the initial topographic analysis of Prague, W.W. Tomek⁷ listed 143 individual Jewish houses in the ghetto area. Such number is significant, compared with settlements in other medieval towns. For instance, comparing with Frankfurt am Main, that thought to have comprised 20 houses for Jews in 1439, the Prague settlement was unusually significant. Of the 143 buildings listed by Tomek, up to the year 1435 when his record ends, only 33 were owned by Jews. That illustrated the instability of Jewish life. Basing on the location of this building can be made the hypothesis that the medieval Jewish settlement “was concentrated on the eastern side of the Holy Spirit Convent, probably along both sides of what was Pinkasova Street and Siroka which ran into it, and in the group of houses on both sides of Rabinska, except for its northern end.” According to the data, provided by Tomek appears that this earlier settlement “was already stagnating, probably having never expanded, while the later settlement centered around the Old-New Synagogue grew in all directions during the Middle Ages.

The entire area of the Jewish settlement was fenced and thus separated from its Christian surrounding. According to written records, there were six gates. “The first was situated at the western end of the principal Jewish thoroughfare, near the Church of St Valentine. The second gave access to the Golden Lane, while the third was at the corner of a little street behind what is now Maisel Synagogue. The fourth was placed at the end of the main street - Siroka - close behind the enclave of the Monastery of the Holy Spirit (this gate is still shown on the Juttner’s plan of Prague in 1811-14).

The fifth gate stood more or less across the middle of Rabinska Street, while the sixth closed a byway going down to the river bank.” Jews rarely succeeded in purchasing property outside the defined area, even though at the end of the fifteenth and in the early sixteenth century there were several houses owned by Jews in the Little Quarter and other parts of the city.

The limits of the ghetto were more or less fixed. The Medieval Ghetto was an area with its configuration composed of its main streets and its side routes. Similar Jewish settlements are known in Spain, Portugal, and Italy of the same time.

7 Jewish Stories of Prague: Jewish Prague in History and Legend, V.V. Tomek, Mirek Katzi, Sharpless House, Inc. 2014



2.1 Jewish town at the beginning of 19 century

2.2 Baroque Period

At the end of the sixteen century, the uncertainty surrounded the life of the Jewish population in the ghetto that had a negative effect on building projects of those times. Through all times the Christian population of Prague was not particularly well inclined towards the Jews, were increasing complaints that Jews did not respect the conditions of the privilege granted to them, debase the currency by exporting the silver from the city. "The Old town authorities were particularly annoyed because of Jews coming from elsewhere and settling down in the ghetto without permission, and also because, despite the legal prohibition of such deals, Jews were buying Christian houses in the immediate vicinity of the ghetto and thus extending the ghetto not only close to specific churches, particularly the Church of the Holy Spirit but even almost to the Old Town Square. City authorities started the numerous attempts of forced evictions of Jews from Prague; however, none of those found its logical conclusion. As a result of all this factors houses owned by Jews were continuously bought and sold, often divided between a considerable number of owners, each of those had his own carefully marked out a part of the house and lived in it⁸. The hygienic conditions left much to be desired. In 1613 the Jews asked for permission to make changes in the planning of ghetto by implementing three new streets to be used in case of fire, later this routes gave the name to Tristudnicna (Three Wells) Street⁹.

By the middle of the seventeen century, the population of the ghetto was miserable and in debts. We

know how the ghetto looked like regarding the map of Matous Unger. There were 18 little gatherings of houses, of nonregular dimensions with both Christian and Jewish owners, separated by big yards or gardens. On the west side in front of the waterway, the ghetto finished with buildings outside the gate. On the east side, Jews occupied territory close to the Church of the Holy Spirit, while on the south brought their settlement very close to the Old Town Square. On the map, only Miesel synagogue and the one behind the Church of Holy Spirit are marked.

After conflagrations in 1561, 1567, 1603 and 1689 year, houses mostly made from timber were severely damaged. New buildings in the ghetto would cost much more than would the repair and renovation of the burned-out ones, considering they survived solid foundations and vaulted ground floors. Also, Jews did not want to move to the other part of the city far from their existing synagogues. City authorities made a list of demands on the way how the ghetto should look like now. Mainly stone and brick were to be used; streets should run in full straight lines. A rampart was to be built, dividing the ghetto off from the Christian houses. The number of maximum two-story houses was to be fixed without the possibility to grow in the future. The Jewish town had to be surveyed and in 1690 this without the possibility to grow in the future. The Jewish town had to be surveyed, and in 1690 this

8 The Jewish Encyclopedia, Volume 6 Publisher Funk and Wagnalls company, 1904, London

9 The Prague Ghetto, Milada Vilimkova Published by Alpine Fine Arts Collection (UK) (1993)



2.2 Prague. Woodcut from the Nuremberg Chronicle

work was carried out by Andreas Bernard Klauser. Were provided to plans, both of those showing the state of the ghetto at the time and the buildings that have survived for the proposed reconstruction. The ghetto had to be smaller than before. Several residential blocks had to be excluded because of their vicinity to the Church of Holy Spirit. The broad street had to divide the ghetto from the Christian neighborhood. Instead of the part that proposed to be taken from the ghetto had to be given the area by the river and the existing houses of Christian had to be purchased to Jews. Four synagogues had to be demolished in order to obtain more space for residential construction.

However, the proposal faced many difficulties, mostly due to the lack of financial aid. At the and particularly nothing remained of the proposal of Klauser. It was decided that in a short time, the Jews community had to implement the upper stories of their buildings in the way they were before. Also, the order to abolish of synagogues was set back after Jews agreed to brick up windows on those facing the Church of Holy Spirit. After 1689 it was forbid-

den to build timber houses in Prague. Even though the proposal of Klauser was not implemented, the survey done by him gives us a clear image of that how was the ghetto at the time.

The middle of the eighteen century was marked by radical measures towards the Jewish population in Prague. It is difficult to distinguish all reasons of upcoming in the 1745 year another expulsion of the Jewish population from Prague and the kingdom of Bohemia at all, but the effect of it on the further life in the ghetto was significant. For the first time, the decision meets the stability of the city authorities, so the first Jews illuminated from the town. The first 58 families returned to Prague just by the end of August 1748. The Jewish community was ruined. The owners had to suffer carrying out the essential repairs when in 1754 the ghetto again went up in flames. One hundred ninety wooden houses (that is about two-thirds of the general amount) were burned down. The only part of the ghetto that survived were buildings where stone and brick had been used, those around the Old Cemetery and by the river.

2.3 Neo-Classicism

During the rebuilding of Prague after the fire in 1754, the architecture entered the face of late Baroque and the early Neo-Classicism. Johann Ferdinand Schor was in charge of the reconstruction of the ghetto. The plan shows the state of the ghetto after the fire in 1754. Principal streets were to be wider so could accommodate the four-story buildings¹¹. While in the narrower, once houses could only have three stories. Stone and brick were chosen as the most superior and standard materials. his proposal was not consistently adhered too. This proposal was not consistently adhered too. How the city of Prague looked like after these changes can be seen from the cardboard model made by Antonin Langweil. The Jewish town did not become yet the poor slum that it became in the second half of the century.

At the end of 18 century was published decrees which define the Jewish population, initially considered inferior, to be equal with Christian citizens. Also elsewhere in Europe, the Jews could live where they wished, and the term "ghetto" giant exist anymore. So in Prague, the ghetto was no longer the strictly separated community. Rampart had to be destroyed, and in 1822 the last gate was done away. In 1849 the Jewish Town of Prague became one of the city quarters called Josefov. Usually in Prague rebuilding in the age of Neo-Classicism meant the lower quality of the construction.

The internal courtyards were filled up with newly built wings of the houses, that space was reduced, buildings became higher, and the light was rarely coming inside tiny quartiles. “.. the first half of the nineteen century shows us the worst possible solution - unless we are dealing with ambitious buildings where there was no need to save money. The homes now built were remarkable for the way they divided rooms again and again until space was exhausted, only to gain more apartments. This was the case for all Prague, and so we can assume that in the ghetto things were even more so.”

Before the fenced zone of the ghetto provided an opportunity for the formation of a separate Jewish community that supported and covered the necessary needs of its inhabitants. The historical unity of Jews was indeed broken. After its collapse and equating the Jewish population to the rest of the inhabitants of Prague, there was no hope for any help. This gradually created conditions when changes were demanding.

The Neo-Classical era was finished and in 1897 started clearance of the city that covered Josefov quarter, and New Town and nothing could stand on its way. The Prague ghetto and its neighborhood were demolished and a new residential quarter was built.

10 Eli Valley, *The Great Jewish Cities of Central and Eastern Europe: A Travel Guide and resource book to Prague, Warsaw, Cracow, and Budapest*, Rowman & Littlefield publisher, inc, New York, 2005, p. 130



2.3 The Old-new Synagogue and environments, from. The south-east. In the background, the Old Jewish Cemetery. Langweil's model of Prague

2.4 Jewish Ghetto

The existence of separated Jewish quarters, usually surrounded by the wall, originated in the preferences of the Jews to live in a way to keep their laws and traditions and defend themselves if need be. The idea of a ghetto in its restricted sense resulted from the tendency implanted in Christianity to isolate the Jews. While Jewish quarters may have been a feature of the middle ages, the establishment of the first ghetto by name took place in the renaissance era.

The Ghetto's Jews did not refer to their enforced residence as a jail. Instead, it was a biblical 'camp of the Hebrews,' a place of Holiness on the way to the Promised Land¹². "the space of the ghetto reinforced such beliefs about the Jewish body: behind the Ghetto's drawn bridges and closed windows, its life shut off from the sun and the water, crime, and idolatry were thought to fester¹³"

-Venice Ghetto

The Jewish community in Venice dates back to 1382 when the Venetian government first authorized Jews to live in the city. According to the dominant origin myth, the first modern ghetto was created by sixteenth-century Venice, which involuntarily segregated its Jewish population and locked it up at night in the neighborhood of a former iron foundry.¹⁴ The first ghetto that was named as such was founded in the 16th century in Venice, but the practice of segregating Jews can be found as far back as the 11th century at least.

11 Curiel, R., and Cooperman, B. D., 1990. *The Ghetto of Venice*. London, UK: Clare Books.

12 Sennett, R., 1994. *Flesh and Stone: The Body and the City in Western Civilization*. New York: W.W. Norton

13 Davis, R. C., and B. Ravid (eds.), 2003. *The Jews of Early Modern Venice*. Baltimore, MD: Johns Hopkins University



2.3 The Old-new Synagogue and environments, from. The south-east. In the background, the Old Jewish Cemetery. Langweil's model of Prague

Established by decree of Doge Leonardo Loredan on March 29, 1516, the Venice ghetto was one of the first places where people were forcibly segregated and surveilled because of religious difference. The term itself originated here; the area had been used as a foundry ("get" in Venice dialect). For security reasons the compound was walled in, constrained within the narrow limits of an island, surrounded by water. When the sight became too small for the residential demands, the new edifices that were built on the perimeter of the island turned into an additional urban settlement for the integration of Jews from oriental countries.

While the Ghetto turned to the place where found the place different ethnical groups of Jewish from Germany, Italy, Portugal and Ottoman Empire [2] rental fees jumped out at once; buildings turned inwards instead of expanding outwards. Buildings became taller and apartments much smaller.

The reorganization of inner spaces was that much significant that two centuries after residents found themselves in a place where only the position of synagogue functioned as a reference point and where only one out of five residential buildings have had a formal facade.



2.5 Venice, city map 1886

2.6 Robert de Vaugondy's map of Paris 1760

2.7 Prague, city map, 1903

-Frankfurt Ghetto

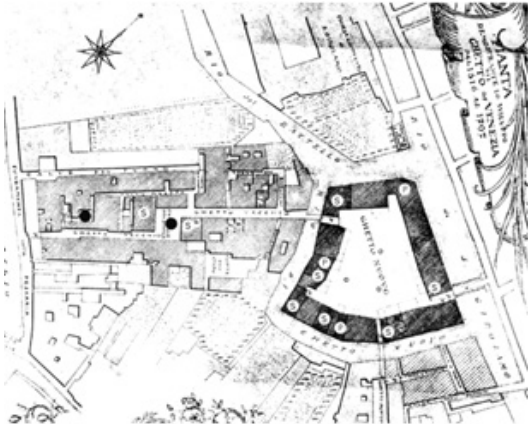
Emperor Frederick III had repeatedly ordered that the Jews of Frankfurt be subject to dress regulations and other restrictions. In 1458, the city council began building houses outside the city wall and moat. In 1462 the Jews were forced to move into these houses. By 1464 the city had established eleven houses, one dance hall, two pubs, and a community center. After that, construction of the ghetto and the road to it was to be conducted by the Jews at their own expense, including paving of the road to the ghetto. Though the Jews paid for the construction, the houses were the property of the city, and the Jews paid rent to the city. The ghetto gradually expanded its territory into the former moat of the city between 1552 and 1579. To accommodate the expansion, the original houses were progressively subdivided, and then additional stories were built on the old ones.

-Prague Ghetto(Josefov)

The formation of a Jewish Town was preceded by the Jewish merchants making their homes near Prague Castle and along the Vyšehrad route. Since ancient times, the ford across the Vltava River below Prague Castle played an important role in city life, connecting the trade routes on both its banks. It was right here that a Jewish community sprang up, from the end of the 11th century, though its origins are obscured by the mists of time.¹⁵

Perhaps the fact that Jews came to Prague from different places helped the formation of two distinct centers of Jewish settlement. One around the Old School (today's Spanish Synagogue) and the other by the Old-New Synagogue. This was the real heart of the medieval Jewish ghetto.

14 Prazske Ghetto / The Ghetto of Prague, Olympia (1991)



2.8 Ghetto of Venice, plan

The Prague Ghetto was a typical complex, and individual famous historical monuments remain to this day. In the Gothic period, the Ghetto was shut off from the outside world by fortified walls with gates (1230-1530). However, during the Renaissance (1530-1630), the Jewish community spread beyond the walls of the city. The building also continued within this area, and dwelling houses arose around the synagogues, schools, and cemeteries.

German was spoken widely among many members of the Prague Jewish community and continued to be taught despite the tensions with the Czech-Jewish nationalists. During the first decades of the 20th Century, German-speaking Jews in Prague produced a large body of internationally acclaimed literature. The most famous of these writers were Franz Kafka, Max Brod, and Franz Werfel.

For long centuries, the Jews had to live in the overcrowded territory, fenced by barbed wire. By the end of nineteenth century Peter Demetz in his book, *Prague in Black and Gold: the history of a city*, offers some somewhat startling facts about living condi-



2.9 Ghetto of Frankfurt, illustration

tions in the quarter which prompted this measure.

Firstly, it was cramped with 1822 people per hectare. In 1893 the sanitation plan was being approved according to which 624 houses in the territory of the Old Town of Prague are to be demolished. More than 150 houses have disappeared as a result of the sanction.

Most of the quarter was demolished between 1893 and 1913 as part of an initiative to model the city in Paris. What was left were only six synagogues, the old cemetery, and the Old Jewish Town Hall. Currently, Josefov is overbuilt with buildings from the beginning of the 20th century, so it is difficult to appreciate precisely what the old quarter was like when it was reputed to have over 18,000 inhabitants.

In the center of the Old Town in Prague and right on the boundary of what was formerly the ghetto, there sprawls the least ancient of the medieval Jewish cemeteries in Prague and only survived through the ages. During the more than three centuries in



2.10 Jewish cemetery, Prague

which it was in active use, the cemetery continually struggled with the lack of space. For this reason, there are places where as many as twelve layers now exist.

Thanks to this solution, the older graves themselves remained intact. However, as new levels were added it was necessary either to lay over the gravestones associated with the older (and lower) graves to protect them or else to elevate the stones to the new, higher surface. This explains the dense forest of gravestones that one sees today; many of them commemorate an individual who is buried several layers further down. This also explains why the surface of the cemetery is raised several meters higher than the surrounding streets; retaining walls are necessary to hold the soil and the graves in place.



2.11 . The demolition of houses near the Church of the Holy Spirit and the Spanish Synagogue.

2.5 Shtetl

Apart from Ghetto (Jewish quarter), as a residential area for Jewish population in cities of western and central Europe, for and by Jews was composed another type of settlement, as a result of encounter between a traditional Jewish community and society itself in the eastern Europe, named Shtetl: town in which life is determined by its Jewish majority. The shtetl was mainly found in the areas that constituted the 19th century Pale of Settlement in the Russian Empire, the Congress Kingdom of Poland, Galicia (Ukraine) and Romania. In official parlance, the shtetl was referred to as “(Jewish) miasteczko.” The territories belonged to the Polish- Lithuanian empire and the end of the 19th century was annexed¹⁶. Here there were hundreds of small towns, mostly isolated towns of Polish nobility in pre-partisan Poland. They were the shtetls (in Yiddish), or meste-chki, in Russian.

At the end of the 18th century, as a result of the division of Rzeczpospolita, part of its territories, where Jews had lived for several centuries, joined the Russian Empire. The Jewish community of the empire according to the population census of 1897, reached the number of up to 5.200.000 people. In 1791 Catherine II defined the territory beyond which Jews were not allowed to live. It includes former Polish lands, southern Ukraine and the Crimea. It was the Pale of Settlement that largely predetermined the formation of shtetls.

Shtetl was known as a place where Jews created a rich and distinctive world that contributed to the

broad development of the Yiddish culture phenomenon, provided a strong sense of community due to Jews carrying faith in God. The shtetl “at its heart, it was a community of faith built upon a deeply rooted religious culture.” Besides, shtetls offered communal institutions such as temples (synagogues), ritual baths, and ritual butchers.

The concept of Jewish culture is not synonymous with the concept of shtetl culture; however, the shtetl considered to be the place of Jewish folklore and ethnography and embodied for Jews the same role as for other did village.

The principal place of the town was the market square.



2.12. Zhvill in Early Twentieth Century

15 I. de Madariaga, *Russia in the age of Catherine the Great* (London: Weidenfeld and Nicolson, 1981): 427-454; E. C.Thaden, *Russia's Western Borderlands, 1710-1870* (Princeton: Princeton University Press, 1984): 32-81; 121-168.

Sometimes it had the shape of a rectangle, but very often it was a continuation of the main path passing through the shtetl. The perimeter of the square was built up with residential buildings, shops, visiting yard, tavern, various workshops. Thus, by the beginning of the 19th century, such planning structure was commonly called “shtetl.”

The character of urban development of shtetl was determined by the land alignment system that existed in the 18th century in Poland. Areas were narrow and located across the main street, so the facade of the house often occupied the entire width of the allotment. Because of this, the building of the street was very dense; the lanes between the houses were no more than a meter wide. On such a building density, besides the economic one, the religious factor also had the significant influence it facilitated the construction of the eruv. One of the distinctive features of Jewish houses was a gallery that emphasized the difference between public and private areas. Such an individual gallery had a somewhat symbolic separation of the internal personal space of the house from the public, because, unlike non-Jewish suburbs, the houses did not have any fences directly on the street. Galleries could be very different, both on the second floor of the house, and only at ground level. Nevertheless, despite this “separation” purpose, the continuous front of the galleries contributed to the visual unification of the street and the surrounding buildings, creating that amazing and sharply contrasting with the suburb architectural look of the Jewish town.

Moreover, such buildings were characterized by the presence of different entrances and exits; also, the main one from the side of the central facade. Such specialties were considered as an ethical, fitting to a Jewish lifestyle.

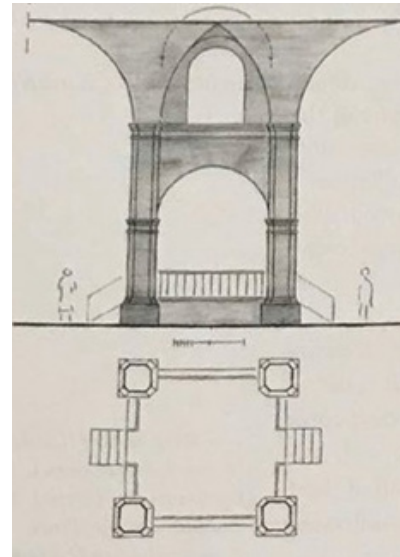
2.6 The Jewish Approach to Architectural Forms

Placed in a wider context of religious history, the architectural features of wall-bimah finally suggest a fundamental principle of the Jewish attitude towards form.

The characteristics of a wall-bimah as to position, function, and effect recall the spatial situation and the events at Mount Sinai. Here, too, Israel is separated from God by a fence and prevented climbing the mountain in order not to be able to see God. Communication between God and Israel is established by Moses, who is either high up, speaking with God, or down below, speaking with Israel. In both cases, the word of God - conveyed by Moses or present in the Torah¹⁷ links Israel with God¹⁸. If this reference were intentional, it would be a thought formulated in picture language.

16 Deuteronomy 33:4

Concerning the different ways of transcending God explained above, we can say this though, formulated visually, would be symbolic in common sense, as a reminder to a past situation refers to it and at the same time contains its characteristics. However, what is said about God indirectly in this language retains the character of a sign, for even in this recollection of the Sinai situation the abstract God did not become a material, concrete (and visible) part of the world. In picture language - if this recoil intentional - the transcending of an abstract and universal God would not be revoked, would not become symbolic.



2.13 . bimot, isolated case(Tykochin)

17 According to the Zohar, the bimah emblemizes Mount Sinai (II, 206 and III, 164b), cf. Leopold Löw, "Die Almemorfrage," (1864) in *Gesammelte Schriften von Leopold Löw*, ed. Immanuel Löw, vol. 4 (Szeged, 1898) pp. 93– 107, especially: p. 101. It would be interesting to research whether there is an Ashkenazi equivalent to this passage in the Sephardi culture. – Another reminder was given by David Davidovitch when he assumed the variant in fig. Three as a sukkah, cf. David Davidovitch, "Synagogen in Polen und ihre Zerstörung," unpublished translation by Hannelore Künzl (1986, Hochschule für Jüdische Studien in Heidelberg, Nachlaß Hannelore Künzl, C-2002). This thought would only overlap the thought of Mount Sinai, as on the one hand, one recalls by Sukkot the presence of God in exile, and on the other hand, the climax of this feast - Simhat Torah - places the word of God and the Torah respectively in the center.



2.14 . Frankfurt main synagogue



2.15 . Halberstadt synagogue

The difference between the Jewish and the Christian attitude towards architecture is evident in the copies of the Holy Sepulchre in Jerusalem, were also built in the early modern age. Here, too, the visually formulated thought is symbolic in common sense as this reproduction of a past situation refers to something existing beyond it - the original which exists in it as well. Also, here we have to distinguish between two directions: the empty tomb refers in the first place to something which never exists in it, so it has the character of a sign. However, as it once held the body of Christ, it refers to the physical existence of Jesus or of God, respectively, thus transcending God symbolically. It refers to something beyond it, which was once in it as well¹⁹.

The different ways of transcending God have consequently resulted in different attitudes to architecture: basically, Jewish has the character of a sign, Christian that of a symbol.

Although it seems that the idea of an abstract and universal God cannot be formulated and communicated in a picture-related, but only in a text-related language, this does not mean that because of the first two commandments of the Decalogue, ideas as to visual form and its effects are not allowed. (These are central aspects, but not the only ones). A final remark concerning the historical context should be added: against the background of the unusually favorable living conditions for Jews in the Polish Nobles' Republic, synagogue-buildings in the early modern age already developed essential innovations in its first one hundred years and reached an impressive climax. The rich and extensive architectural material still offers a significant number of possibilities for developing questions and answering them with the help of contemporary material gained from the history of religion.

18 It should be emphasized that Alberti, who is often regarded above all as a secular, pantheistic, neo-platonic artist, also created such a copy of the Church of the Holy Sepulchre in Jerusalem, namely the Cappella Rucellai in Florence. A similar copy was built in Miechów near Krakow, cf. Jerzy Z. Łoziński, "Miechowskie sepulcrum domian," *Biuletyn Historii Sztuki*, no. 2 (1969), pp. 151-66

2.7 Is there any Jewish architecture?

It can be argued, instead, there is such a thing as Jewish space or for that matter anything that can be called Christian space or any other ethnic space that remains constant or essential despite changes in time, place, and religious or ethnic practice. It is impossible to pin down ethnic space even at one time in one location and to explain why shall address both synagogue architecture and the Jewish Museum in Berlin.

Certainly, spatial configurations assist various kinds of prayer. In traditional synagogues of the Ashkenazi (German) rite, the bimah platform for the reader of the Torah is situated in the center of the congregation. The u-shaped configuration of seats around the bimah enables all the participants to see and hear the reader, and it allows them eye-contact with each other to reinforce the sense of community and mutual participation. However, the arrangement of seats in many Sephardi synagogues is equally helpful. A typical interior arrangement aligns the seats on the long walls so that the congregation can look in one direction to see the ark or repository for the Torah scrolls, and in the opposite direction to see the bimah platform from which the scrolls are read. In this arrangement, too, the congregation members can see each other and feel bound together as a group. The Ashkenazi space is centralized; the Sephardi space is bi-focal. Which is Jewish? Perhaps both. However, neither is exclusively Jewish: Roman Catholics since 1965 have often worshipped in centralized spaces, like those of Ashkenazi Jews.

Cathedral choir arrangements and the form of university chapels are virtually the same as those of Sephardi synagogues; in major churches, the configuration assists choral responses and in chapels, it perhaps coincidentally enforces discipline since everyone is visible and therefore cannot doze off during services.

What is more, there are other synagogue configurations. Most common today in the USA and Western Europe is an axial arrangement in which the bimah is placed close to the ark at one end of the synagogue, a configuration much like that of many churches and probably influenced by Protestant church interiors. Is this not Jewish, considering that even though for almost two hundred years, this has been a spatial configuration that has suited a majority of the American faithful? Only the extreme Orthodox would claim that Reform and Conservative Judaism are not Jewish.

The surroundings for these spatial configurations varied greatly, so that it is hard to claim any physical form as the standard for Jewish worship, or as Jewish space, or any sort of word space that refers to something tangible.

03

MICRO-URBAN ANALYSIS IN THE OLD TOWN OF PRAGUE

- 3.1 Development history of the urban street network
- 3.2 Analysis of the bridges involved old town
- 3.3 Morphological Analysis of the main streets
- 3.4 Analysis of public buildings on the riverbank

03 Micro-urban Analysis in the Old Town of Prague

Contrasted with other European cities, the focal core of Prague remained untouched by the late nineteenth century, aside from the redevelopment of city walls (medieval fortifications were destroyed in 1874 to make space for the developing city) and parts of Josefov ghetto, a quarter that was devastated somewhere in the range of 1893 and 1913 as a component of an initiative to model Haussmann's Paris²⁰. Medieval streets and houses of Josefov, the Jewish quarter, were changed with modern day streets and apartments. In European cities, as a rule, it is conceivable to recognize urban characteristics, while in old towns, in this case, the Old Town of Prague, there are various overlaps of different chronicled structures combined with solid character.

3.1 Development history of the urban street network

The whole area of today's Old Town, was shaped by trade routes from Prague Castle across the marketplace, especially the Trstenice Trail, which for a long time acted as the main trade route. These trade routes have laid the foundation for today's streets and retain their original position in small variations. Dlouhá, Široká, Dušní, Vezenská, and Kozí Street, linking Dlouhá Street with Kozí Square, came from the medieval street network. In the 18th century, according to the plans of Prague by J. D. Hubera, it is possible to determine very well the

appearance and character of the district, including the street network, including the dominant features. The streets are narrow with the deep surrounding parcel. For example, U milosrdných, Kozí and Jan-ské náměstí.

An important development parameter of our region was the borders of the Jewish ghetto, which are evident in the pre-sanction plans. They have successfully avoided Christian churches, and there were naturally Jewish synagogues in their bowels. The only one preserved to this day is the Spanish Synagogue in Dušní Street near the Church of Sts. The Spirit today serving as a Jewish Museum²¹.

On October 1, 1886, a public tender was announced for a regulatory plan for areas affected by decommissioning with the deadline of 15 January 1887. An expert committee was set up that same year as the winning proposal selected the regulatory plan Finis Ghetto of the urban geometer Alfréd Hurtig, architect Matej Strunec and the municipal engineer Jan Hejda.

This winning design was the basis for the preparation of the decontamination plan, which governed the reconstruction of Josefov and the Old Town. The changes compared to the winning design in the area we solved only reflected in the breaking of the new street V Kolkovne.

19. Kohout, J.; Vaněura, J. (1986), Praha 19. a 20. století, technické proměny, SNTL, Prague

20. LÍBAL, Dobroslav. MUK, Jan. Staré město pražské: architektonický a urbanistický vývoj. Nakladatelství Lidové noviny, 1996.

A sanction was launched in 1893 with the adoption of decontamination laws that were valid for 10 years. The cutting itself began on the Old Town Square by breaking through today's *Parižská Street* in 1896. The first decade of destruction was then positively evaluated and the laws were gradually extended until 1943.

In between 1897-1917, five synagogues, a town hall and a cemetery have remained. A problematic demolition, carried out in the twenty years, has almost completely removed a part of Prague that has been proven to belong to the metropolis since the ninth century.²²

The newly planned street network of the decontamination plan has preserved two basic axes of the solved area. These are today's *Široká* and *Vezeeská* streets, which form an axis from east to west and lie in the trail of the *Trstenice Trail*, which was an important road in the early Middle Ages. In the north-south direction, *Dušní Street* was preserved not only as a compositional axis but probably due to the preservation of the sacral buildings that lie on it.

It was planned to preserve the *Janské Square*, which would be the building of the Czech University and the municipal school, which was already standing there before the renovation and was original to be preserved. The decontamination in this area went smoothly and without major changes from its

intention. But it stopped in front of *Dvorak's* embankment. Only the Faculty of Law at the planned German University was built from the planned lane of important public buildings along the *Vltava River* embankment.

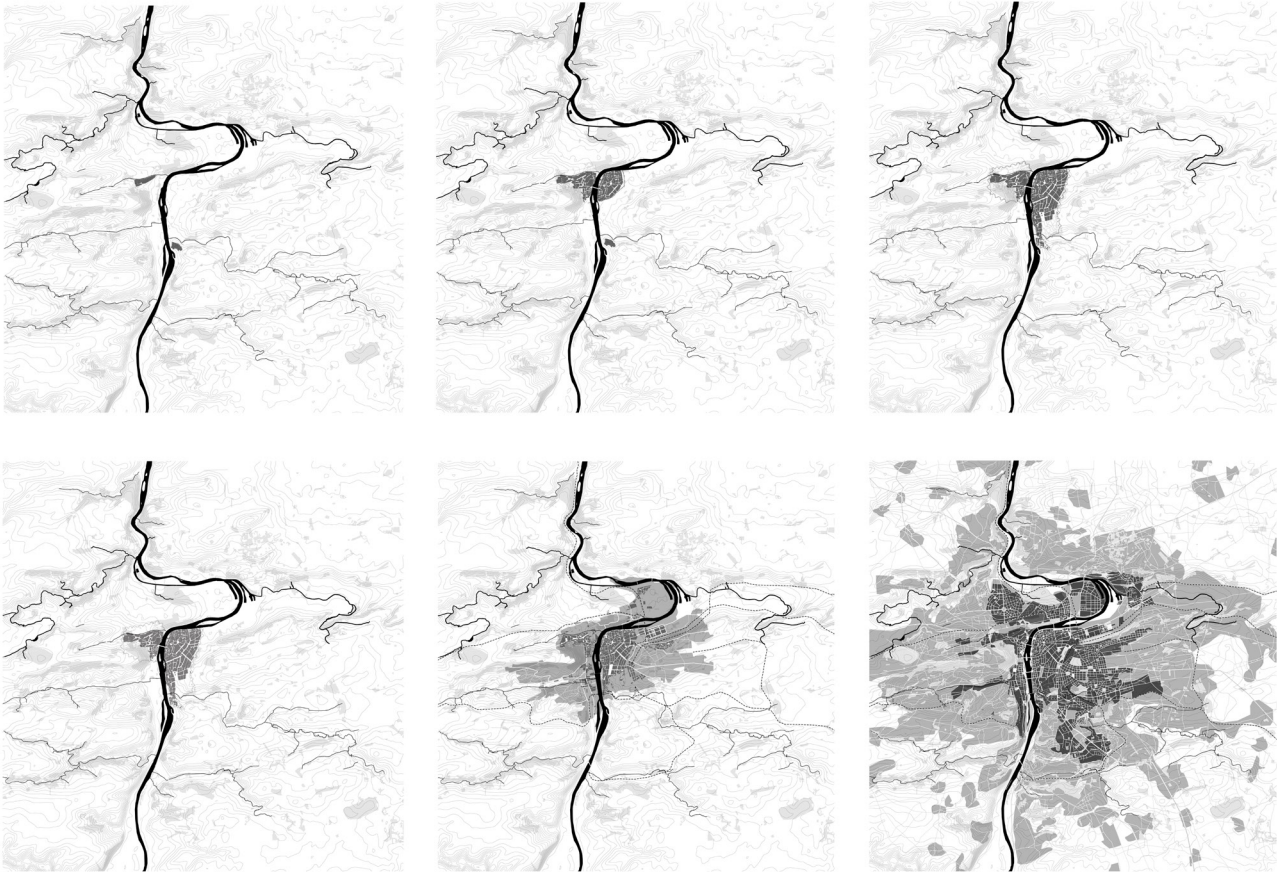
Further development of the rebuilding of the strip along the embankment was no longer carried out according to the decontamination plan and the marked blocks and buildings were never implemented except for the before mentioned law school.²³

The renovation of the solved part of *Josefov* practically ceased in 1931 by the completion of the Faculty of Law, designed by architect *Jan Kotera*. Building development then stopped for good and continued in the 1960s.

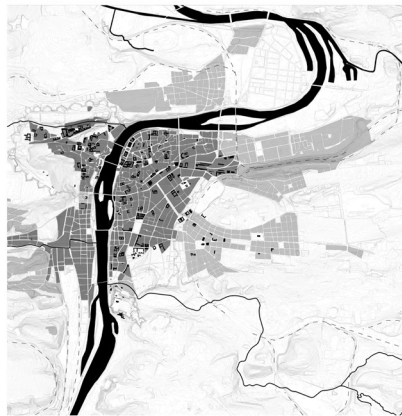
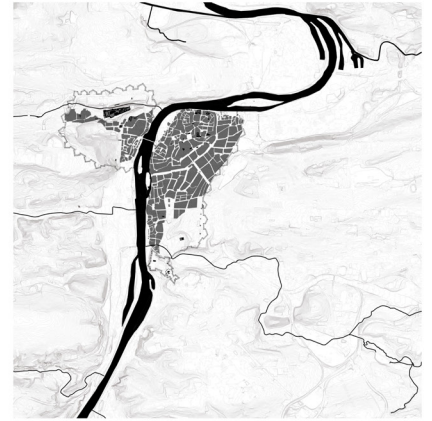
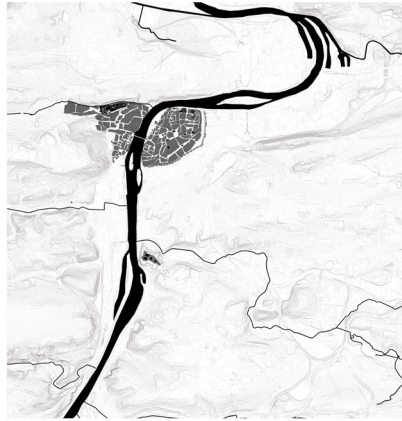
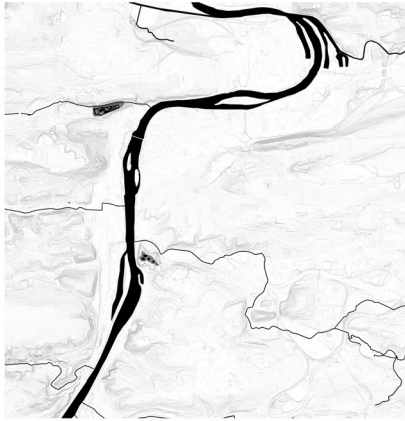
The whole area was given a new character, only a few sacral buildings and a school were preserved from the original development: Elementary school, Church of Sts. Simon and Juda, *U Milosrdných Hospital*, Spanish Synagogue, Church of Sts. Spirit, Church of Sts. Salvator, house no. 930/7.

21 VOLAVKOVÁ, Hana. *Zmizelá Praha 3., Židovské město Pražské. Paseka*, 2002

22 BOROVICKA, Blahomír. HRUZA, Jirí. *Praha: 1000 let stavby města. Panorama*, 1983.



**3.1 Development Map of Prague in Geography Scale
(Before 15th Century; 16th Century; 17th Century;
18th Century; 19th Century; 20th Century)**



**3.2 Development Map of Prague in Urban Scale
(Before 15th Century; 16th Century; 17th Century;
18th Century; 19th Century; 20th Century)**



**3.3 Old Town Development Map of Prague in Neighborhood Scale
(Before 17th Century; 18th Century;
19th Century; 20th Century)**

3.2 Analysis of the bridges involved old town

Štefáníkův bridge

Štefáníkův bridge is the eleventh bridge on the Vltava river if you count downstream. It connects the Revoluční třída and the Letná tunnel with which it serves as a constructional and communicational unit.

The bridge stands on the site of the Chain Bridge of Emperor Franz Joseph I, which at the time was the largest structure of cast iron in Prague. Dismantled between 1946 – 1947 it was replaced by the current bridge, which was completed in 1951. The bridge has a reinforced concrete structure and is made of three segmental arches with a span of 59 – 65 m. With ramps it is 263 metres long and 24.4 m wide.

It was designed by Vlastislav Hofman and Otakar Širc. During its construction the staves of steel tubes were used for the first time. The bridge carried other names in the past - in the Second World War, it was the bridge of Leoš Janáček and during socialism it was called Švermuv bridge (named after the communist politician and journalist Jan Šverma). In 1997 the bridge got back its original name Štefáník's bridge, after Milan Štefáník – an astronomer, pilot and member of the Czechoslovak National Council. Also, it had its complete reconstruction in 2007.

Cechuv Bridge

Cechuv Bridge is the tenth and the shortest bridge

over the Vltava River in Prague. The bridge was built between 1905 – 1908 by engineers Jirí Soukup, Václav Trca, František Mencl and architect Jan Koula. Originally, it was a part of the project creating the Prague inner ring road. Construction of the bridge was also connected with the clearance of the old Jewish ghetto.

The bridge connects the Letná Park and the Prague Jewish Quarter, where the Old-New Synagogue is located. The bridge is remarkable in that it is the only Art Nouveau bridge construction in the Czech Republic that reaches such proportions. It is most noteworthy for its unique artistic decoration. The tops of the columns are decorated by 4 bronze sculptures by Antonín Popp. Each column bears figures of genii. We can find the six-headed hydra figures guarding the coat of arms of Prague on the downstream side.

Mánes Bridge

The bridge is named after a famous painter of the 19th century Josef Mánes (one of the prominent representatives of Czech romanticism) and is the ninth bridge over the Vltava river.

It stands on a site of an old ferry system that connected a fishermen village. However, another of his predecessors was a suspended iron footbridge, which connected the Old Town and the Lesser Town Klárov from 1869. The bridge was built according to the design by the engineers František Mencl and Alois Nový. The architects Pavel Janák, Vlastimil Hofman and Mecnslav Petru had also worked on the bridge. It is made of concrete and was

constructed in the style of Czech cubism.

The bridge is 186 metres long, 16 metres wide and consists of 4 segmental arches. The decoration was taken care of by the leading Czech sculptors, who created figural friezes with the themes from the life of the Vltava swimmers. It is worth noting that since 2009 there has been a Walk of Fame, where brass stars are installed as a tribute to Czech composers. In addition, it is one of the few bridges over the Vltava river used apart from cars and pedestrians for trams as well.

Charles Bridge

Charles Bridge is a historic bridge that crosses the Vltava river in Prague, Czech Republic. Its construction started in 1357 under the auspices of King Charles IV, and finished in the beginning of the 15th century. The bridge replaced the old Judith Bridge built 1158–1172 that had been badly damaged by a flood in 1342. This new bridge was originally called Stone Bridge (Kamenný most) or Prague Bridge (Pražský most) but has been “Charles Bridge” since 1870.[2] As the only means of crossing the river Vltava (Moldau) until 1841, Charles Bridge was the most important connection between Prague Castle and the city’s Old Town and adjacent areas. This “solid-land” connection made Prague important as a trade route between Eastern and Western Europe.

The bridge is 621 metres (2,037 ft) long and nearly 10 metres (33 ft) wide, following the example of the Stone Bridge in Regensburg, it was built as a bow

bridge with 16 arches shielded by ice guards. It is protected by three bridge towers, two on the Lesser Quarter side (including the Malá Strana Bridge Tower) and one on the Old Town side, the Old Town Bridge Tower. The bridge is decorated by a continuous alley of 30 statues and statuaries, most of them baroque-style, originally erected around 1700 but now all replaced by replicas.

Repairs are scheduled to start in late 2019, and should take around 20 years.

3.3 Morphological Analysis of the main streets

After the rehabilitation, the elevation ratios of some streets have changed significantly, especially those where the post-demolition clashes with the pre-demolition building. This leads to special situations that either breaks down the street profile or depreciate it.

U Milosrdných Street

Such an unfortunate example is the immediate surroundings of the Church of Sts. Simon and Juda in U Milosrdných Street. The original street, leading around the church, was expanded, and its new part, along with the new development, was increased. Thus the church got up to 2 meters below the pavement level and there was a 7 meter wide, very inhospitable space around it that, according to us, depreciates and places it in an inferior role with the surrounding buildings.

Kozí Street

Kozí Street also has several height levels at its narrowest point. From its street profile is probably the greatest contrast pre-sanction and post-demolition buildings. Whether in the height of the houses (on the right side, the development is low, maximum three-stories, on the left is the opposite up to six-stories), as well as at different levels of boarding, differing by up to 1.5 m. Last but not least, the difference is also apparent in street lighting. While the pre-demolition lighting was probably wall mounted, as seen on the right side of the street, post-restoration lamps were placed in a column post 3.2 m high.

Dušní Street

The space in front of the Spanish Synagogue in Dušní Street is solved by landscaping in the form of a grassy slope that balances the pavement in front of the synagogue and the street level with the stately home. Thanks to the high concentration of people and tourists, the greenery is well-groomed and overall the place is maintained and clean. However, the green sloping area in front of the synagogue is fenced, taking almost 45% of the open public space from the seemingly generous street profile.

Street Eliška Krásnohorské

Eliška Krásnohorská Street was built during the renovation and today ends with a large square in front of the Intercontinental Hotel. At this point, the post-sanatorium building has already clashed with

the post-war building, which is related to the increase in the scale of public space and elements in it, such as a column lamp, 5 meters high. On the left side of the square, there is an inaccessible large elevated area above the hotel's garage.

3.4 Analysis of public buildings on the riverbank

Building activity on Dvorskovo nábreží was after 1st. the war and did not follow the original demolition plan. The U Milosrdných hospital complex was not rebuilt, but it was extended by another wing, which was built in 1923-27 according to the design of the architects Vilém Kvasnička and J. Mayer.

The Rudolfinum is designed in the neo-renaissance style and is situated on Jan Palach Square on the bank of the river Vltava. Since its opening in 1885 it has been associated with music and art. Currently the Czech Philharmonic Orchestra and Galerie Rudolfinum are based in the building. Its largest music auditorium, Dvůrák Hall, is one of the main venues of the Prague Spring International Music Festival and is noted for its excellent acoustics.

The houses on Jánské náměstí were demolished, including the municipal school, which was to remain under the original demolition plan. The building of the Association of Engineers and Architects (SIA), designed by František Krásný, closed the eastern side of Jánský Square in 1928. The competition for two university buildings in the bridgehead of Cech Bridge was won by Jan Kotera in 1907. However,

after the establishment of Czechoslovakia, the building of the German university was lost in importance, and so only the Western building, today the Faculty of Law, was realized. In contrast to the competition design, the entrance to the building was situated to the east and gave rise to a pre-space in front of the university at Cechuv Bridge. The building site on the unrealized university was left. With the advent of St. However, all efforts to complete the Janské Square fell silent in the Second World War, and only in the 1960s did they continue to develop quite surprisingly.

In 1945 marked with the harsh fighting in the Old Town Square and in Parížská Street off the German army with the Czech resistance. Nazi troops were headquartered at the Faculty of Law. When the German troops cleared their positions and withdrew from Prague, the rebels fired incendiary grenades. This bombardment led to the fires of apartment buildings by Janská Street. Spent houses have never been repaired and finally, the whole block and several houses of the neighboring block are being cut down due to the construction of the InterContinental Hotel. Instead of half a century reserved for the university building, the InterContinental Hotel is dedicated. The hotel roughly enters the area, breaking not only the street structure but also breaking the blocks of houses. The hotel retreats from the original street line by the river, because it is also overcome by the Law Faculty, which holds the street trail of Dvůrák Square. However, the hotel is usurped by the drowned space the pre-space and the construction of the swimming pool, which lies below the Dvůrák Embankment. In the southern façade,

an empty space that resembles a square arises in place of a slashed block, but it does not work that way. It is interesting that the Intercontinental Hotel was the first Western investment after the year 1948 in former Czechoslovakia. The designers of the InterContinental Hotel are Karel Filsak, Karel Bubníček, Jatoslav Švec and Václav Hacman.

In the 1970s, the Hotel Budovatel, nowadays the President Hotel, was founded on Dvůrák Square. The building was connected to the already existing SIA building by František Krásný. Compared to the original building, which with its entrance turned to Janský Square, the hotel entrance and views from it are oriented only on the river. To the original Janské Square, today the Curie Square, the hotel turns sideways. Hotel President literally devoured the SIA building. The authors of the hotel's proposal were Karel Filsak and Václav Hacman. The hotel was completed in 1978 and closed the development.



3.4 Faculty of Law of the Charles University



3.5 Hotel InterContinental Praha



3.6 President Hotel Prague



3.7 Hospital Na Františku Prague



3.8 Convent of St. Agnes



3.9 Ministry of Industry and Trade of the Czech Republic



3.10 Present Prague Urban Morphology



3.11 Proposal sites in different period urban context

04

CONCEPT AND INTENT OF ARCHITECTURE IN URBAN CONTEXT

4.1 Urban Morphology and Structure

4.2 Urban Identity

4.3 Narrative and emotion of architectural space

04 Concept and Intent of Architecture in Urban Context

4.1 Urban Morphology and Structure

Saverio Muratori, 1950

Muratori believed that urban structure should be understood historically. Urban forms and structures are a collection of ideas, perspectives, choices, and behaviors that are expressed in given buildings and the space around. These urban buildings and spaces can be called built surroundings. Because the typology summarizes the nature of the environmental characteristics, it can be used to classify the built environment.

Robert Krier, 1975

Robert Krier's "Urban Space" was published in Germany in 1975. He considered that only the spatial geometry and aesthetic features of the space can make people consciously perceive the external space as "urban space." He believed that the basic concepts of the aesthetic characteristics of urban space are clarified and classified by typology, and the aesthetic characteristics of each element in urban space are characterized by local connections. The geometric features of the outer space and the inner space are the same, the difference is the size of the "wall" that defines the space and the difference between the traffic and functional modes. He also thought that all types of space in buildings and between buildings are urban spaces. This space is geometrically constrained by different façades, and the clear identifiability of geometric and aesthetic features allow one to consciously perceive external space as urban space. The basic concepts that

constitute the aesthetic features of urban space can be systematically summarized and classified by type.

4.2 Urban Identity

Kevin Lynch, 1960

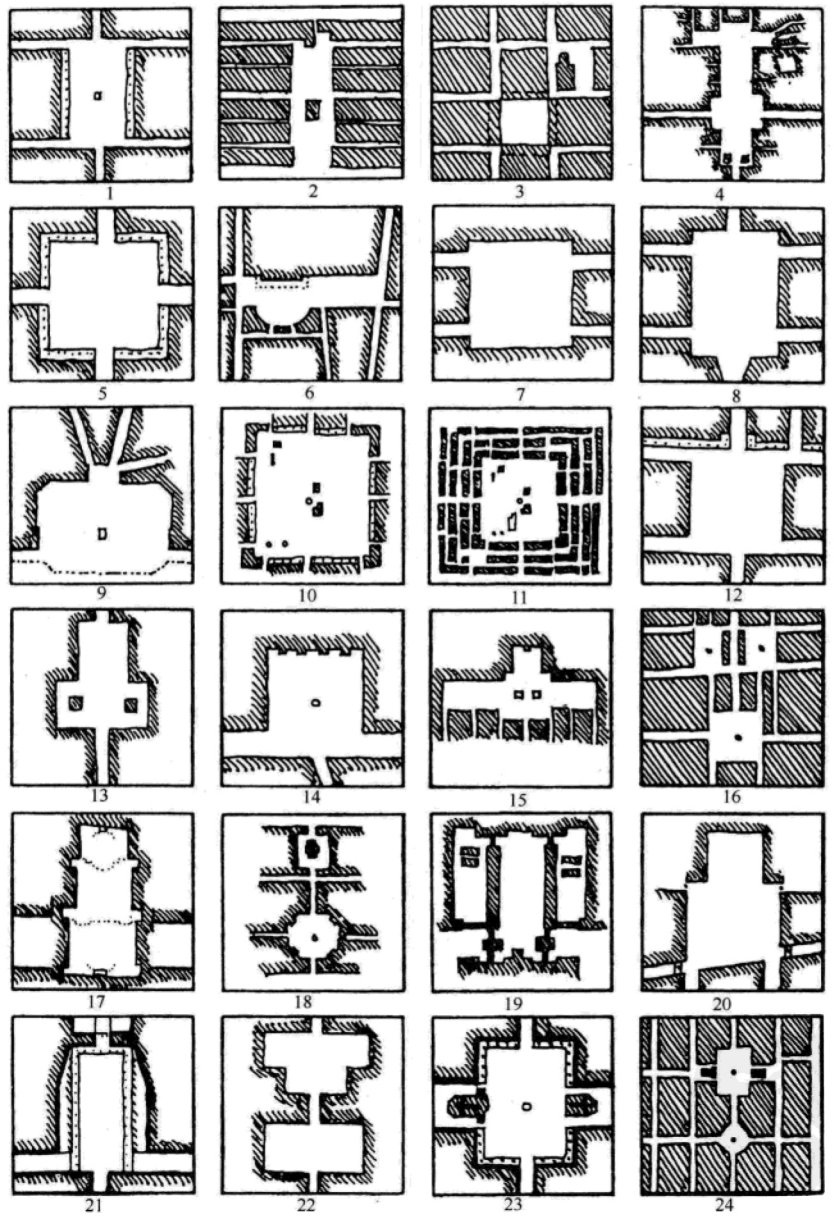
Lynch made a comprehensive study to understand how a city could be more legible for the citizens and published "Image of the City". He suggested five main urban elements that are useful for making the image ability of the cities, which are

- Paths: to create movement into, out of, and through the space;
- Edges: to create boundaries of site;
- Districts: reinforce character of the space;
- Nodes: are points of activity in the space;
- Landmarks: help identify the space.

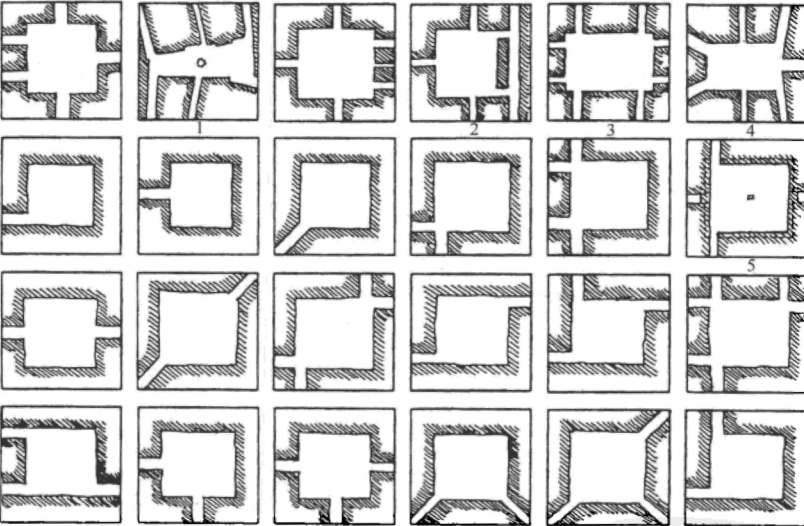
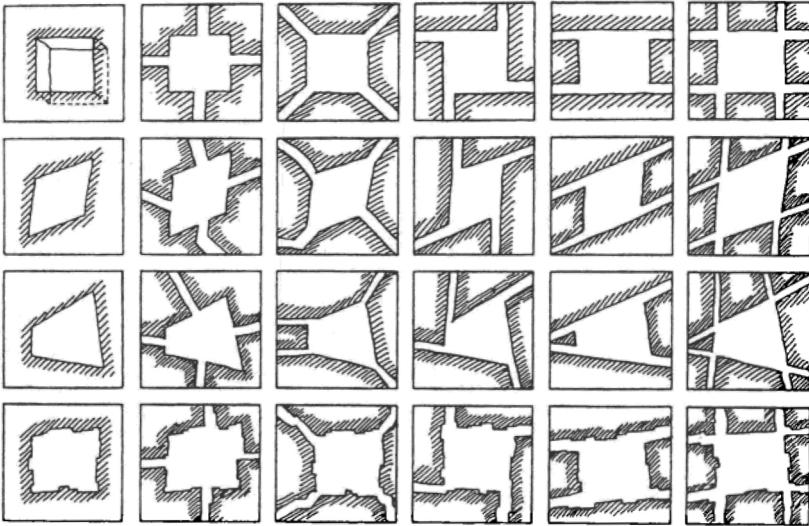
Lynch argued that the effective environmental images require three attributes,

- Identity: an object's distinction from other things and its recognition as a separable entity;
- Structure: the object's spatial relation to the observer and to the other objects;
- Meaning: the object must have the some meaning for the observer, whether practically or emotionally.²⁴

23 Kevin Lynch, *Image of the City*. The M.I.T. Press, Massachusetts Institute of Technology, Cambridge, Massachusetts, and London, England, 1960



4.1 Robert Krier, Urban square space examples



4.2 Robert Krier, Urban Space Morphology Series

Gordon Cullen, 1961

In “Concise Townscape” published by Gordon Cullen, he wrote, “in fact, of course, vision is not only useful but it evokes our memories and experiences, those responsive emotions inside us which have the power to disturb the mind when aroused. It is this unlooked for surplus that we are dealing with, for clearly if the environment is going to produce and emotional reaction, with or without our volition, it is up to us to try to understand the three ways in which this happens.

Optics: serial vision;

Place: our reactions to the position of our body in its environment;

Content: examination of the fabric of towns”.²⁵

Edward Relph, 1976

In “Place and Placelessness”, Relph described, the identity of something refers to a persistent sameness and unity which allows that thing to be differentiated from others. To him the identity of place is comprised of three interrelated components, physical features or appearance, activities and functions and meaning or symbols. The ways which these components are connected together could make the image or a specific sense for each place.²⁶

24 Gordon Cullen, *Concise Townscape*. Architectural Press, 1961

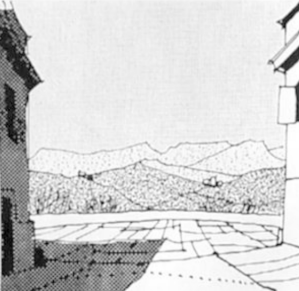
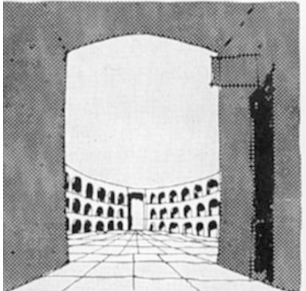
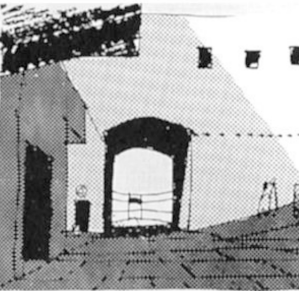
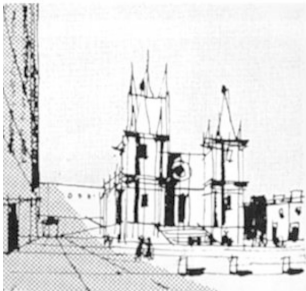
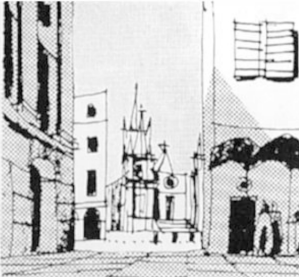
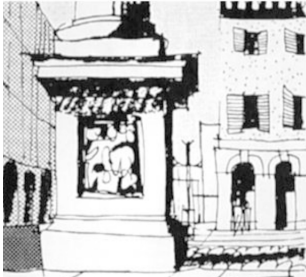
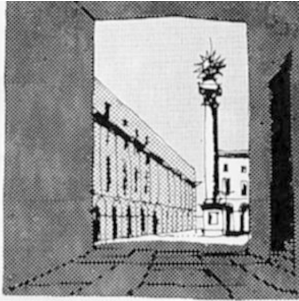
25 Edward C. Relph, *Place and Placelessness*. Routledge Kegan & Paul, 1976

4.3 Narrative and emotion of architectural space

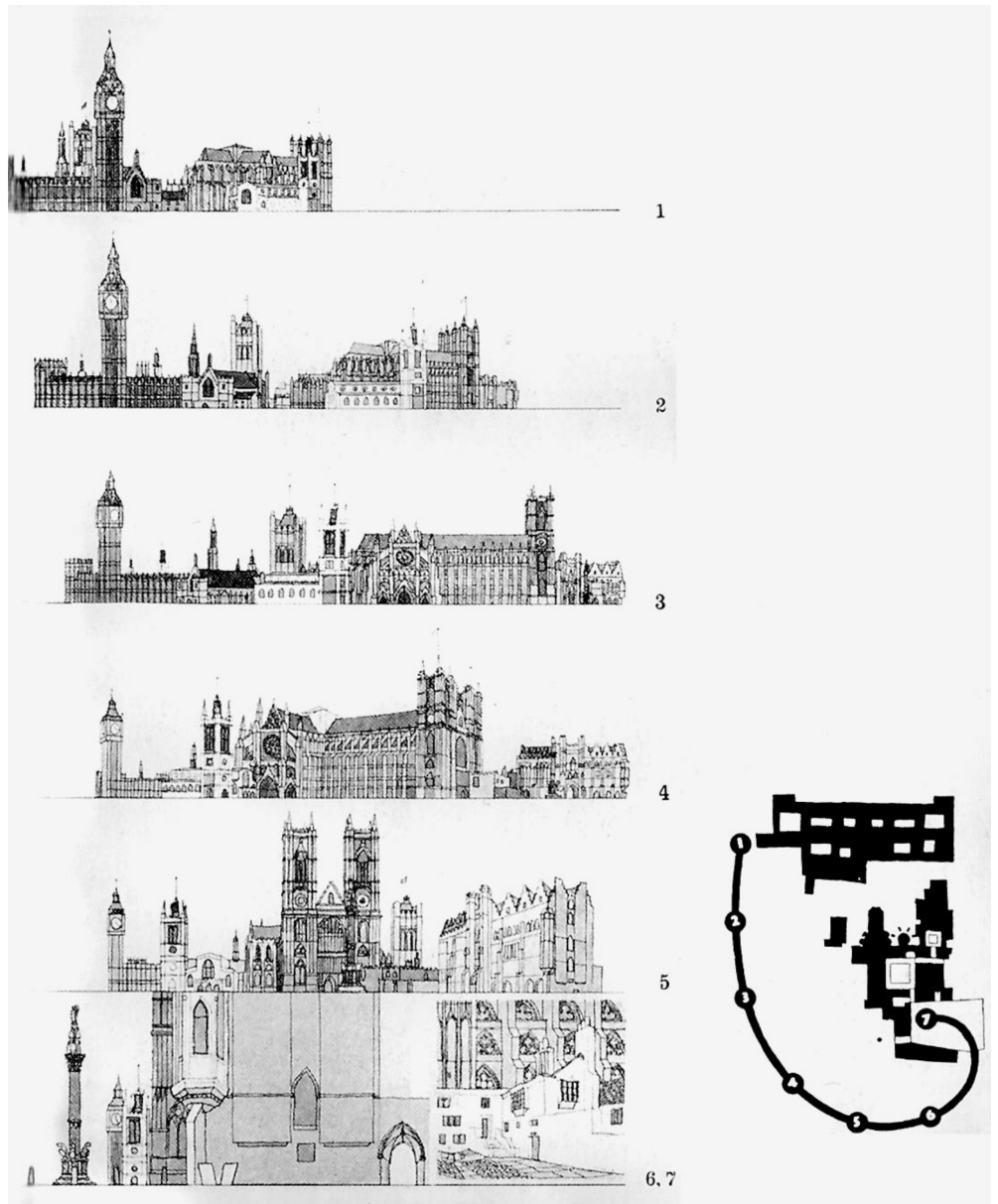
Bernard Tschumi, 1990

In terms of the relation between the formal elaboration of spaces and the setting of programs, Bernard Tschumi explored the constant interaction and correlation between the formal construction of spaces and the complex activities and events that take place within them. That is, Tschumi’s research on space and its content can be related to the correlation between the language aspect of spatial form and narratives in the space. In relation to the relationship between literary narrative and architecture, Tschumi suggested that, “the unfolding of events in a literary context inevitably suggests parallels to the unfolding of events in architecture.” This argument reveals not only the multiplicity of spatial contents and the interdisciplinary approach of design thinking, but also the importance of exploring events or narratives in architecture. As narrative is related to events or stories that had happened or have been happening in cities and in our everyday lives, the construction of narrative in architecture may stem from people’s collective memories of historical events, events in an urban context and urban experiences, from which the content of architectural projects or spatial implications can be generated.²⁷

26 Ching-Pin Tseng, *Narrative and the Substance of Architectural Spaces: The Design of Memorial Architecture as an Example*. *Athens Journal of Architecture* - Volume 1, Issue 2- Pages 121-136



4.3 Gordon Cullen, Analysis of serial visions



4.4 Gordon Cullen, Analysis of serial visions

05

Jewish Culture Museum in Prague

5.1 Design Concept

5.2 Design Proposal

The project is located in the Old Town of Prague (Josefov Ghetto), which is a contradicted and complex site as the overlap between Jewish and local culture exists. However, cultural difference did not affected the overall appearance of the city center of Prague.

As the research on urban transformations of Prague city showed the site saw many urban transformations including the demolition of the old Jewish Ghetto, that make many questionable places for an architectural and urban discourse. One of the main Urban transformation was the demolition of the Jewish Ghetto (Synagogues, narrow street pattern, etc.), which make the place nowadays far from homogeneous appearance as an old part of the city.

5.1 Design Concept

Based on the previous study on urban morphology and histories, we learned that during the development of Prague, due to the Vltava river, urban context has continued to expand on both sides of the river, and was linearly connected by an increasing number of bridges. We can consider the entire urban structure as urban islands that are linearly connected by bridges. This notion has profoundly affected our architectural logic, and we have tried to reflect this understanding of the urban context with architecture.

For riverbank in the Josefov quarter between Štefáňkův bridge and Cechův Bridge, since the renovation plans of the late 19th and 20th centuries, other small scattered buildings were replaced by large public buildings facing the river except for the reser-

ved hospital and convent. A series of public building facades were built contrast sharply with the green banks of Letná Park. However, this sequence is not complete, so our proposal is trying to complete the continuity and integrity of this building bank.

The choice of three sites takes a unified landscape corridor, providing more space for sightseeing and urban identity for the river bank. The landscape corridors and the museums are connected by underground to form a monumental space under the river bank.

Based on our research on the history of the Jewish ghetto in Prague, we attempt to reflect the state of being isolated using architectural space, which coincides with the independence of the urban islands. So the building composition can be seen separate building volumes and are cut off by thick walls. However, the connecting axis aisle as the bridge intention would connect the functional volumes in series.

5.2 Design Proposal

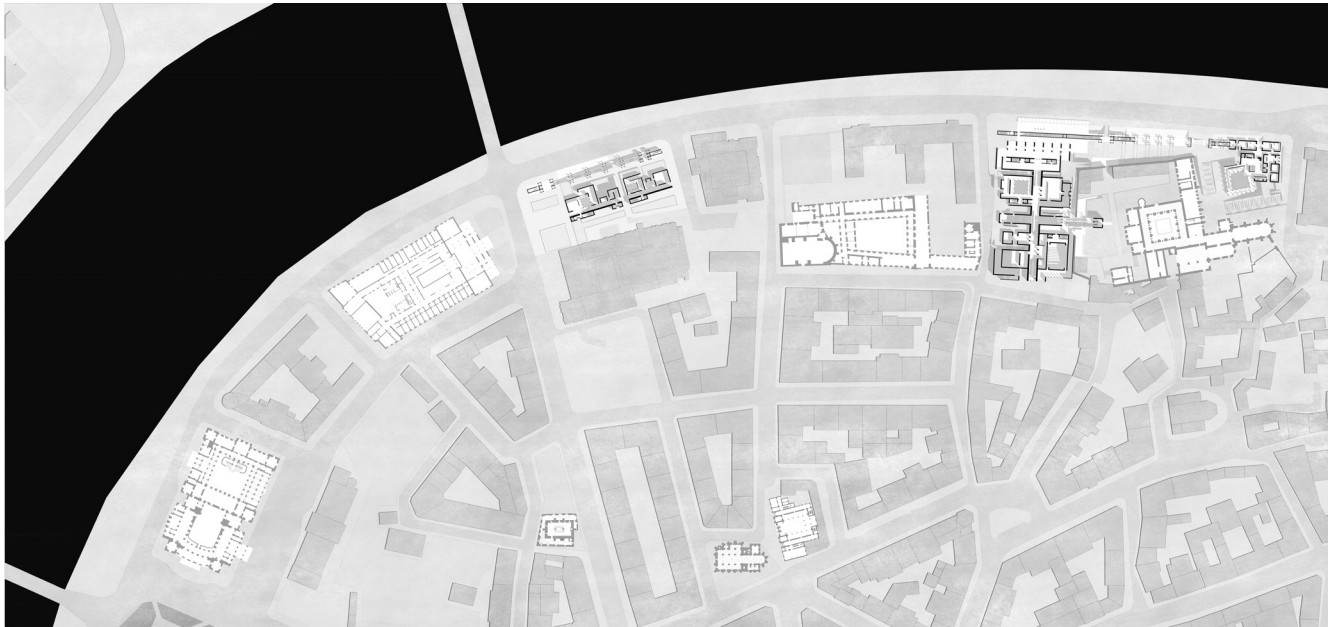
The first site was in the intersection of the Vltava River and Check Bridge. From the first site, the place is ordinary, however, it deals with the intersection of two different urban patterns one from the old times and another one with the result of new urban development. Our proposed design of this site is a Temporary Exhibition Museum. The museum is composed of two main elements including the long landscape corridor connected with exhibition halls by an underground gallery and exhibition halls con-

nected by a main axis aisle.

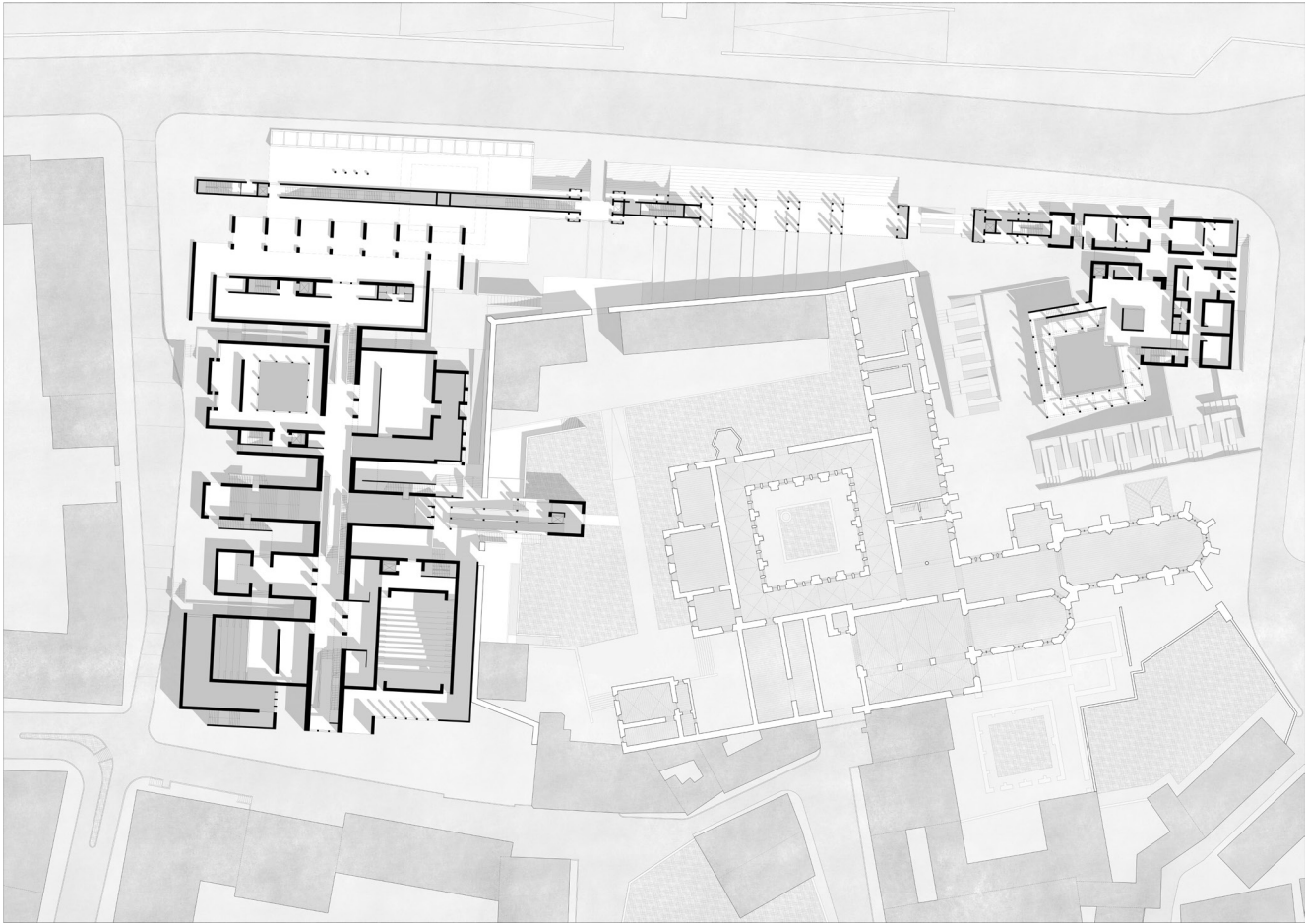
The second site is located on the west side of the Convent of St. Agnes, separated from the convent wall, which is our main part. Proposal not only needs to deal with riverbank, but also needs to deal with the relationship with the convent. Our proposed design of this site is a Multifunction Museum including permanent exhibition halls, memorial hall, library, auditorium and media presentation rooms. The idea of the proposal for this site is to follow the same concept and design principles, with a long landscaped corridor on the river bank, a memorial basement under the corridor and connected to

other functional underground spaces. The design as a whole can still be seen as connecting the various function volumes by the main axis aisle.

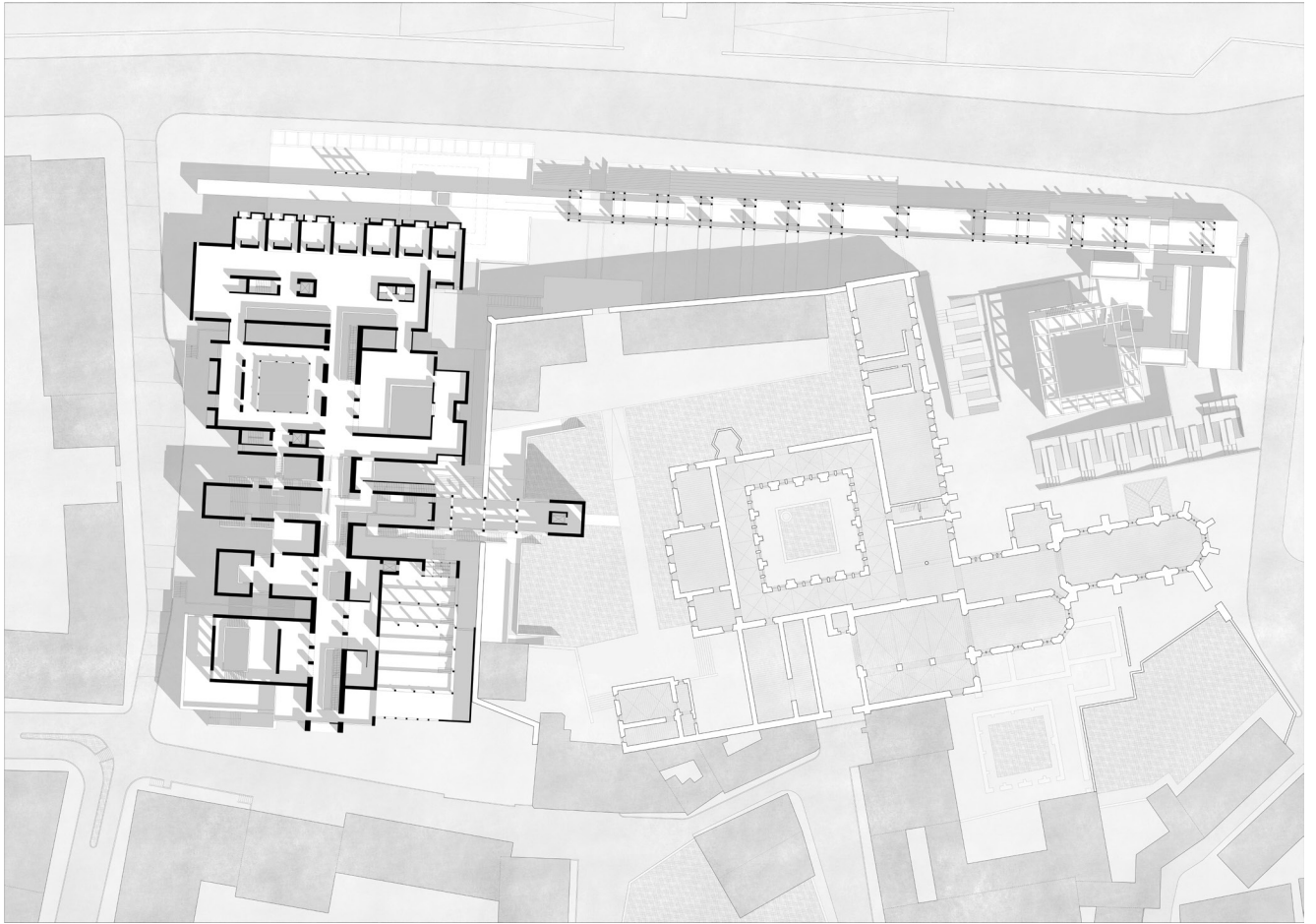
The third site is Klášterní zahrada, it is connected with the second site using the landscape corridor. It is an open air cultural theater, responding to the original terrain and reinforcing the frame elements same with all sites.



5.1 Project Proposal: Ground Floor Plan



5.2 Project Proposal: Multifunction Museum Ground Floor Plan



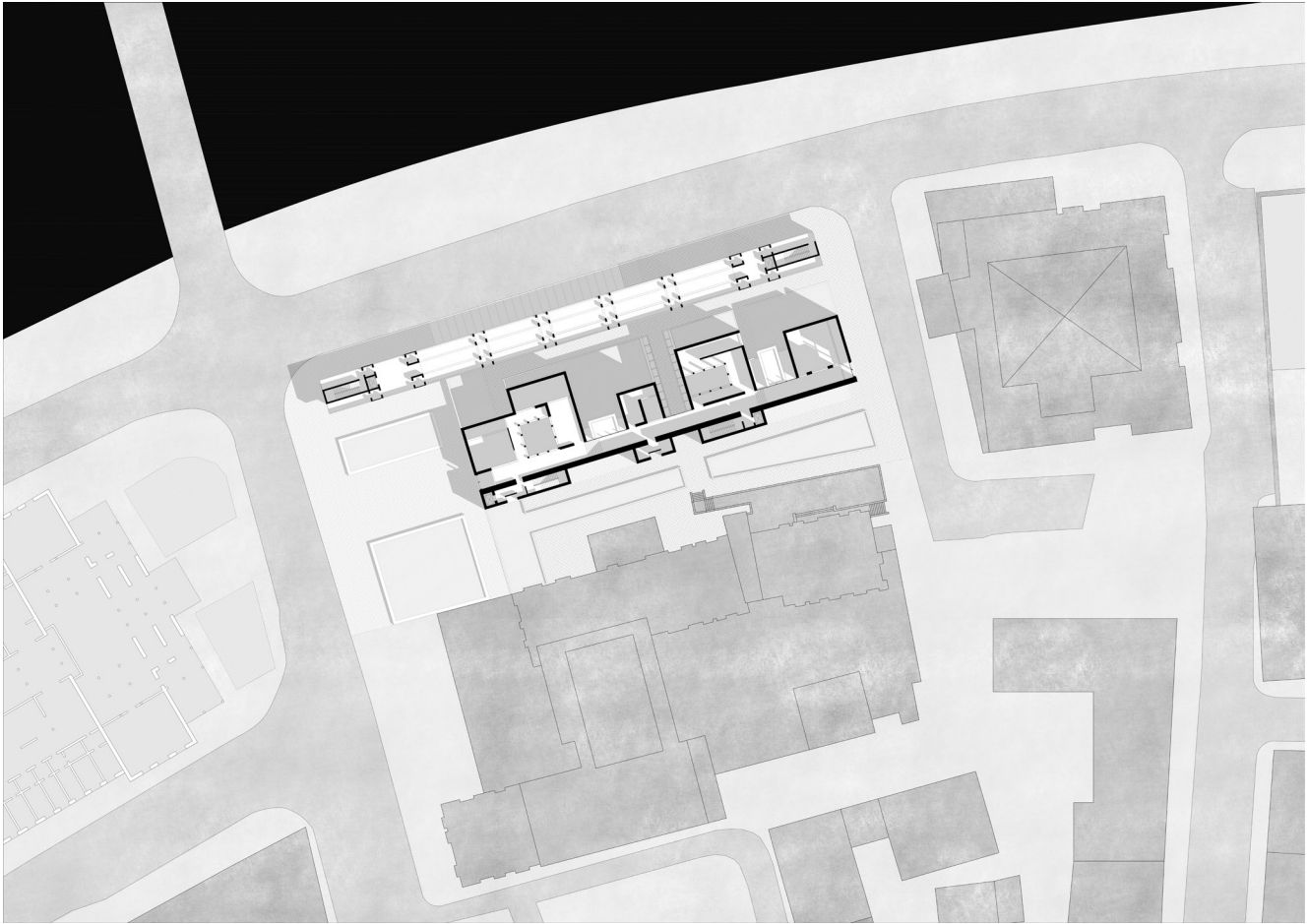
5.3 Project Proposal: Multifunction Museum First Floor Plan



5.4 Project Proposal: Multifunction Museum Underground Floor Plan



5.5 Project Proposal: Temporary Exhibition Museum Ground Floor Plan



5.6 Project Proposal: Temporary Exhibition Museum First Floor Plan



5.7 Project Proposal: Temporary Exhibition Museum First Underground Floor Plan



5.8 Project Proposal: Temporary Exhibition Museum Second Underground Plan



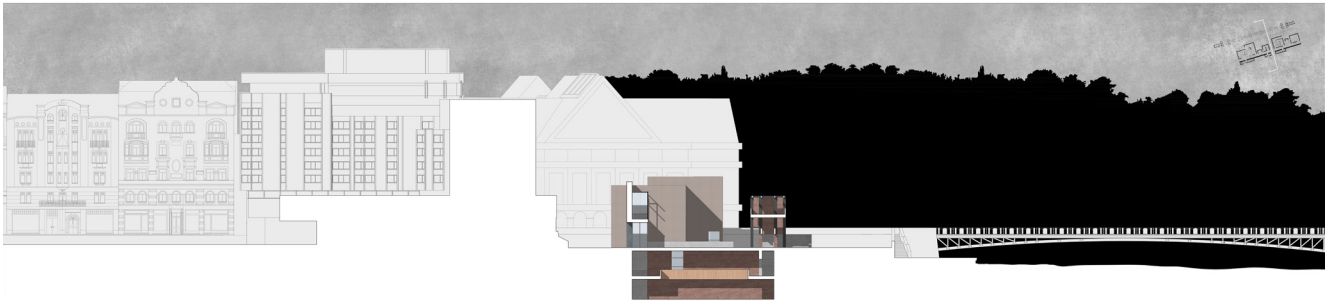
5.9 Project Proposal: Multifunction Museum facades



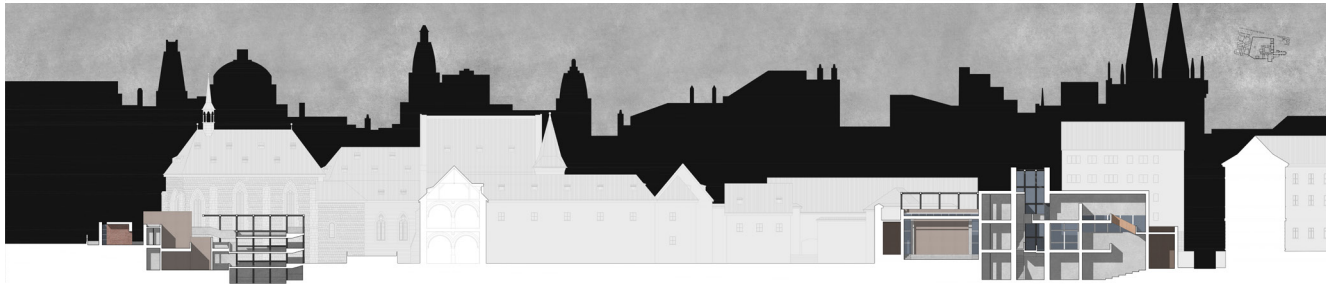
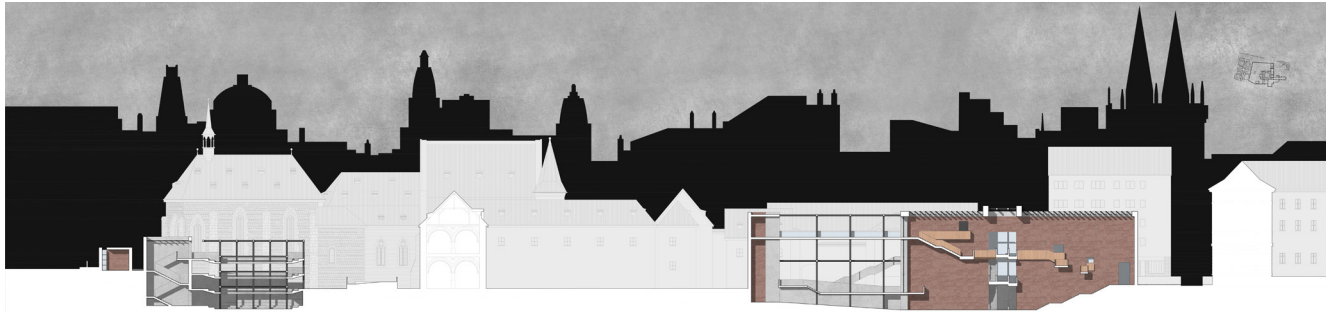
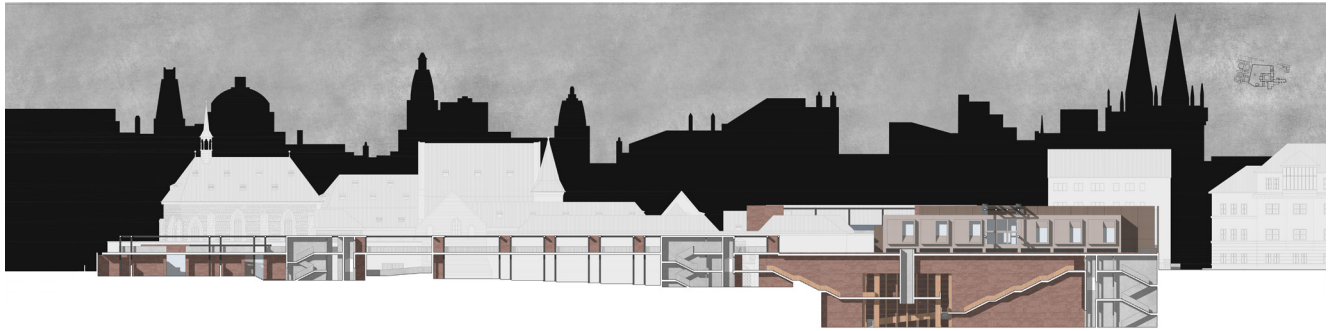
5.10 Project Proposal: Temporary Exhibition Museum Facades



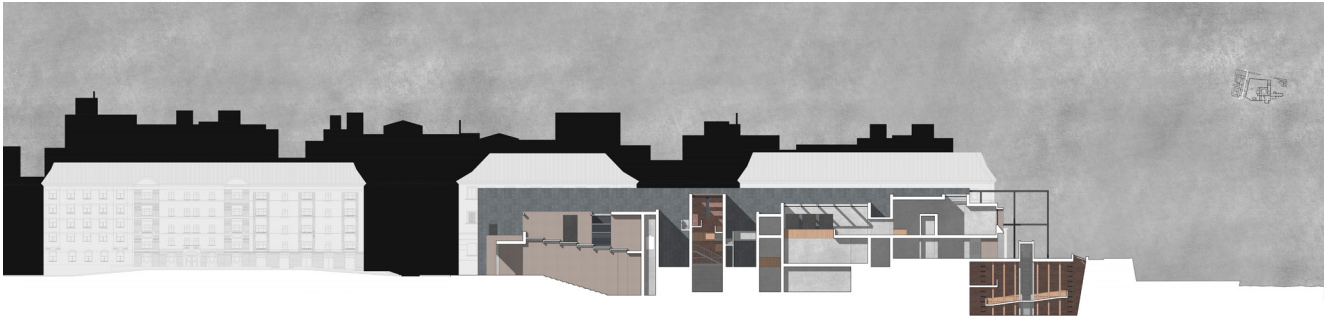
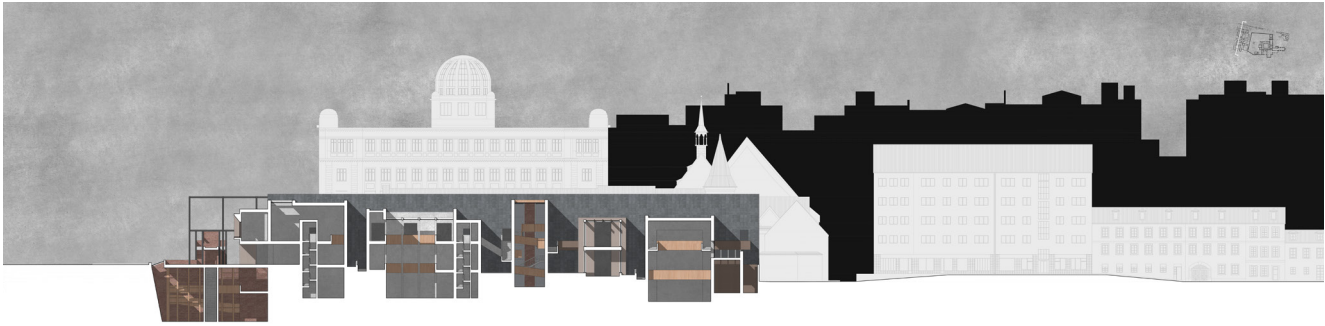
5.11 Project Proposal: Temporary Exhibition Museum Longitude Sections



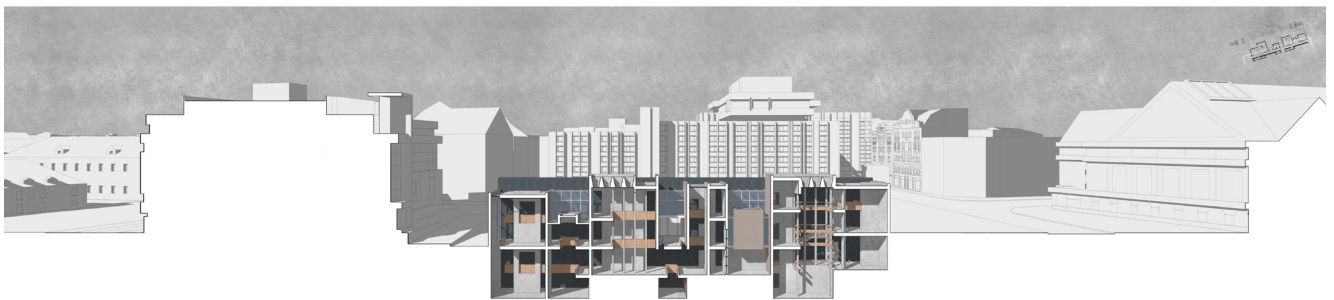
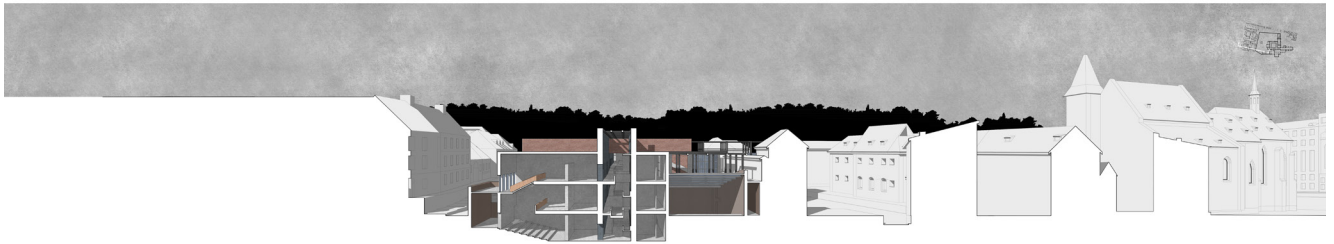
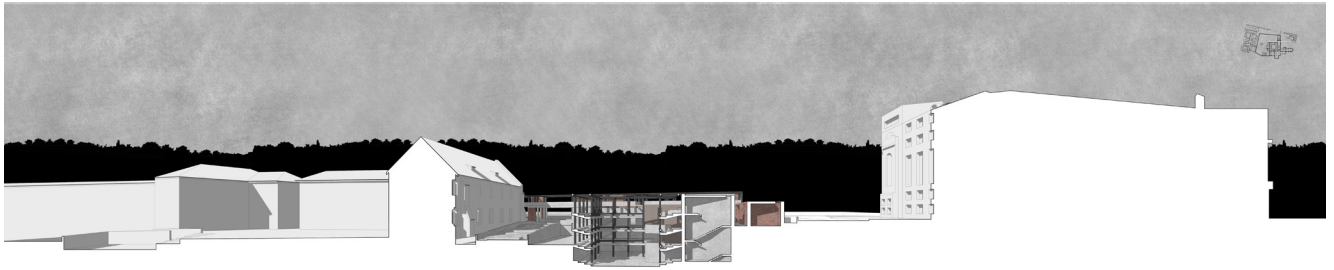
5.12 Project Proposal: Temporary Exhibition Museum Cross Sections



5.13 Project Proposal: Multifunction Museum Longitude Sections



5.14 Project Proposal: Multifunction Museum longitude Sections



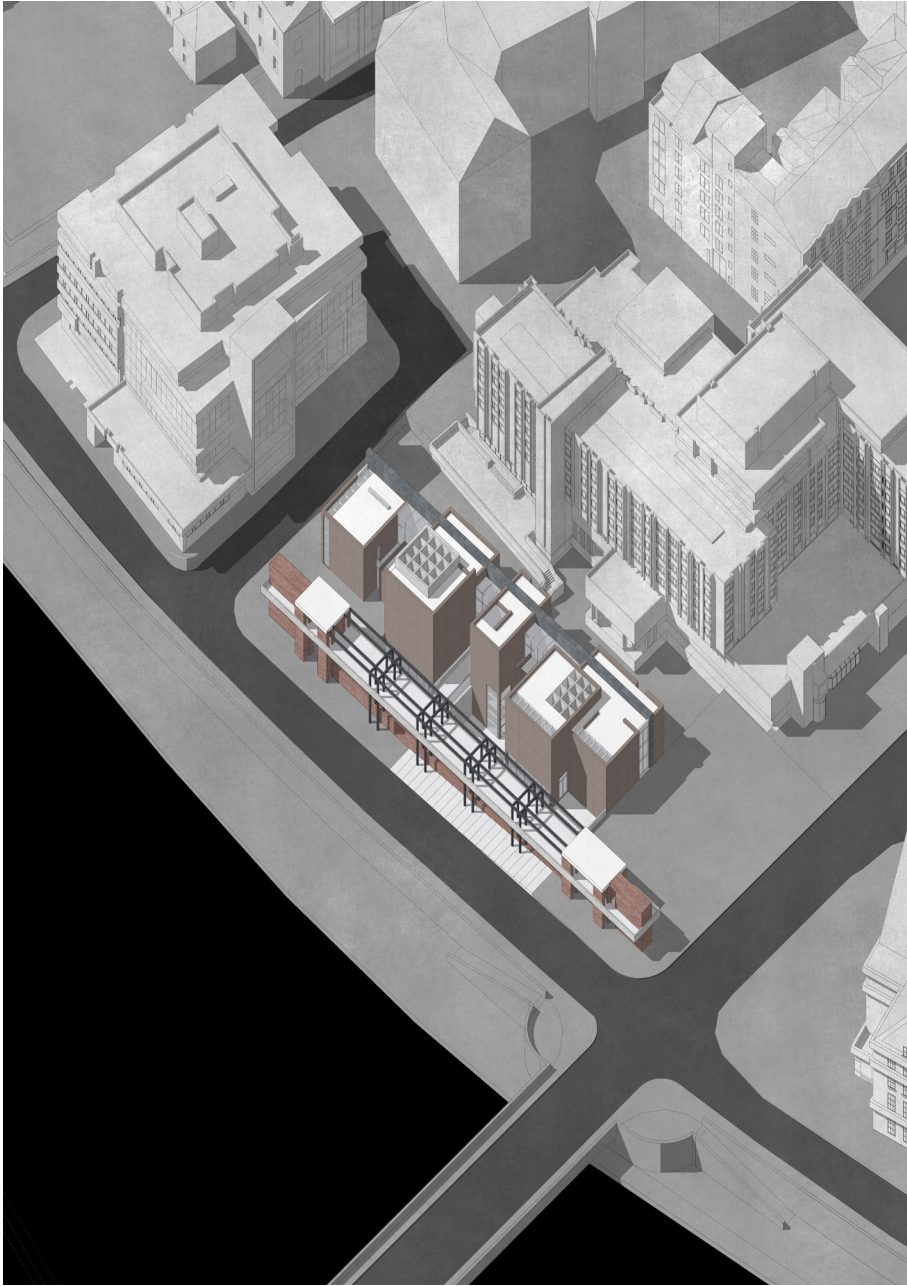
5.15 Project Proposal: Riverbank Facades and Sections



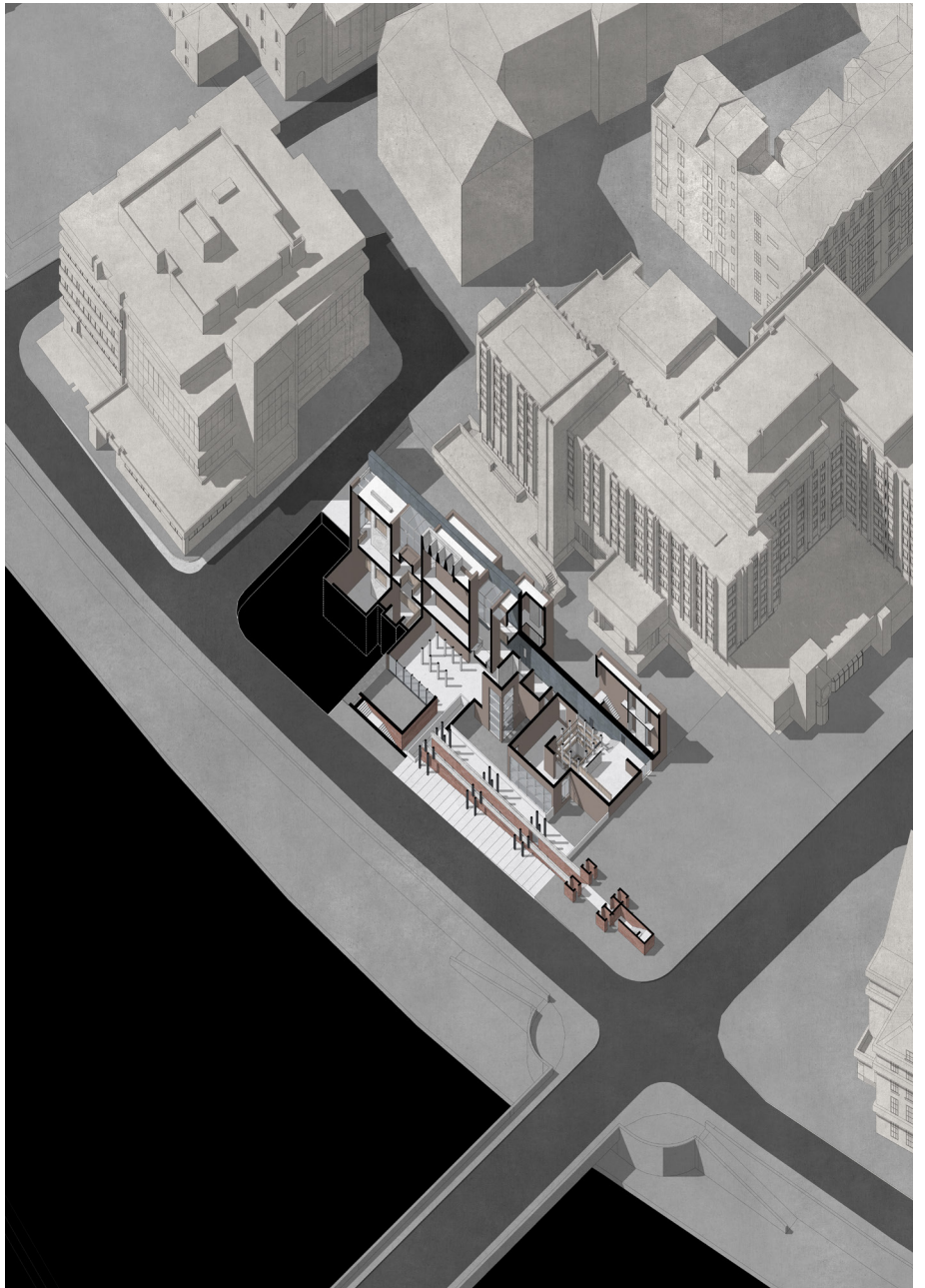
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5.17 Project Proposal: Axonometric cut of Multifunction Museum



5.18 Project Proposal: Axonometric view of Temporary Exhibition Museum



5.19 Project Proposal: Axonometric cut of Temporary Exhibition Museum



5.20 Project Proposal: Riverbank Facades and Sections

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Fig. 1.3 retrived from: <https://www.oldmapsonline.org>

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Chapter 02

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Fig. 2.10 Moishe Smith Collection Name: State of Utah Alice Merrill Horne Art Collection, 1980

Fig. 2.11 retrived from: <http://www.old-prague.com>

Fig. 2.12 retrived from: https://www.jewishgen.org/Ukraine/OTW_NovogradVolinskiy.asp

Fig. 2.13 Drawing by author, according to Piechotka, Bramy Nieba: Boznice murowane, Warsaw 1999

Fig. 2.14 Reprinted from H.P. Schuarz, Die Architektur der Synagoge, 1988

Fig. 2.15 Halberstadt, synagogue, computer

Chapter 03

Fig. 3.1 drawn by authors, according to old maps from <https://www.oldmapsonline.org>

Fig. 3.2 drawn by authors, according to old maps from <https://www.oldmapsonline.org>

Fig. 3.3 drawn by authors, according to old maps from <https://www.oldmapsonline.org>

Fig. 3.4 retrived from: https://es.123rf.com/photo_79290421_praga-rep%C3%9Ablica-che-ca-28-de-mayo-de-2017-panorama-de-praga-por-la-ma%C3%B1ana-el-r%C3%ADo-de-vltava-los-puentes-y-la.html

Fig. 3.5 retrived from: <https://www.alamy.com/intercontinental-hotel-beside-vltava-river-hotels-prague-image4652213.html>

Fig. 3.6 retrived from: <https://it.luxuryestate.com/p19691041-albergo-in-vendita-praga>

Fig. 3.7 retrived from: <https://www.biodiversidadvirtual.org/etno/Hospital-Na-Frantisku-Praga-img32816.html>

Fig. 3.8 retrived from: <https://www.ngprague.cz/kontakt-klaster-sv-anezky-ceske>

Fig. 3.9 retrived from: https://de.wikipedia.org/wiki/Datei:Ministry_of_Industry_and_Trade_of_the_Czech_Republic-28.jpg

Fig. 3.10 drawn by authors according to google-map

Fig. 3.11 drawn by authors according to old maps from <https://www.oldmapsonline.org>

Chapter 04

Fig. 4.1 Shen Kening, Architectural typology and urban morphology, China Building Industry Press, 2010, P177

Fig. 4.2 Shen Kening, Architectural typology and urban morphology, China Building Industry Press, 2010, P178

Fig. 4.3 Gordon Cullen, Concisse Townscape. Architectural Press, 1961

Fig. 4.4 Gordon Cullen, Concisse Townscape. Architectural Press, 1961